cinema canada

Acting in Canada

#45

$1.25

Murray Markowitz's I Miss You Hugs and Kisses

Stan Colbert/Walter and Ellis Delorey

That's saying a lot, but to film makers it automatically means . . . Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients. And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - Vidéofilms - N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal - Agora Films - Les Productions Cinak.

Our circle of friends and clients continues to grow.

A few of our recent original productions are:

Angela
Rimbaud est Mort
Panique
Les Maléfices - Cathy's Curse
In Praise of Older Women
Blackout
Jacob Two Two
The Uncanny
Rituals
L'Ange et la Femme
Two Solitudes
Kings and Desparate Men

Recent dubbing of features:

Eric
Les Mensonges que mon Père me Contait
Massacre à la Scie
Ils étaient Cinq
Le Chien Enragé
Duddy Kravitz
L'Autre Versant de la Montagne
Lancer, frappé
Brrr
Visage de la Peur
Ces Adorables Victoriennes
A bout de Nerf

CANADA'S LARGEST FILM LABORATORY AND SOUND FILM ORGANIZATION

BELLEVUE *Pathé*

*A DIVISION OF ASTRAL BELLEVUE PATHÉ LTD /LTÉE

MONTREAL
2000 Northcliff Ave.
Montreal, Quebec
H4A 3K5
Tel: (514) 484-1186

TORONTO
720 King St. West
Toronto, Ontario
M5V 2T3
Tel: (416) 364-3894

Pathé Sound Studios
121 St. Patrick St.
Toronto, Ontario
M5T 1V3
Tel: (416) 598-2521

March 1978
Number 45

Editor/Publisher: Jean-Pierre and Connie Tadros. **Toronto Advisory Board:** Clive Denton, Robert Fothergill, Peter Harcourt. **Assistants to the Editor:** Del Mehes (Toronto) and Michèle Caron (Montreal). **Art Direction:** Louis Charpentier. **Copy Editor:** Lois Thomas. **Advertising Manager:** Del Mehes. **Correspondents:** Gray Kyles (Vancouver), Lorne Daniel (Edmonton), Lee Rolfe (Winnipeg). **Contributors:** Rodger J. Ross (Tech News).

Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: Jean-Pierre Tadros, Vice-President: George Csaba Koller, Secretary-Treasurer: Connie Tadros, Directors: Agi Ibranyi-Kiss and George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. Cinema Canada is indexed in the **Film Literature Index** (Albany) and **International Index to Film Periodicals.** Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council, the Ontario Arts Council and the City of Toronto. Second class mail registration no. 3081.

Subscription rates for ten issues yearly: normal $10.00, institutions $15.00, foreign $12.00. Notice of **change of address** should include your old address as printed on a recent issue. For subscriptions write to Box 398, Station Outremont, Montreal H2V 4N3, P.Q. Subscriptions are not refundable. Requests for replacement of missing issues will be honored for three months after the due date of the issue.

67 Portland St.
Toronto, Ont. M5V 2M9
(416) 366-0355

Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

CONTENTS

Cover:
Elke Sommer, playing the ill-fated Mrs. Kruschen, poses for a friend in the film **I Miss You, Hugs and Kisses** (see p. 20).

4 Reverb

6 Spotlight on Françoise Berd

Günter Ott — **14 Lina Sweeps In**

George Csaba Koller — **16 Surreal Worlds Open and Close**
Walter and Ellis Delorey

Piers Handling — **20 Hugs and Kisses?**

Donald Pilon as Kruschen during the trial

25 Acting in Canada: Introduction

Paul Kelman — **26 CBC Godfather?:** Stan Colbert

Kenneth Gordon — **28 Will the Real Pro Screen Actors... Please Stand Up!**

Dr. Richard Blum — **31 Acting for the Camera**

Jaan Pill — **33 Starters and Survivors**

36 Tech News
The Future of the Canadian Film Industry by Rodger J. Ross

38 Film Reviews
38 **Leopard in the Snow:** Lee Rolfe
39 **Cathy's Curse:** Natalie Edwards

41 Reviews of Short Films

REVERB

Dumping on Knelman?

At a time when Canadians want and need a serious journal of the film industry, it is disheartening to see Cinema Canada allowing its columns to be used to settle personal grudges.

You may recall that, in early 1976, you ran a catalogue of complaints by John Hofsess, pretentiously titled "Enemies of Promise," which gave a self-serving script which, in his critical judgment, was the best thing he had ever written. It was a hash of injustice collecting and warmed-over luncheon gossip of the he-said-you-said-I-said variety. At the time, CC readers could only have been mystified at your reasons for agreeing to publish it.

Even more alarming, in view of the above, is your decision to have Hofsess review *This is Where We Came In*, by Martin Knelman, one of those who, in Hofsess' view, had wronged him. Knelman's book, whether or not one agrees with all its judgments, is indisputably interesting and useful to those of us seriously concerned with Canadian film.

By allowing Hofsess to settle scores, you may have robbed some readers of the opportunity to read the book in question. You have thus been less than fair to an author and, more important, have done your readers a disservice. That Hofsess' motives are open to question is further evident in the fact that a shortened version of the review you ran has appeared in Books in Canada. Do you propose to encourage the man to make a career of dumping on Knelman?

Cordially,

Sheila Kieran
Toronto

Mr. Hofsess's review was printed because, upon submission, it was judged to be a well-argued and competent review. There were no other motivations. ***Cinema Canada*** *tries to judge articles on their own merits and not in function of the personal relationships –either friendly or hostile – which may exist between authors and subjects. Ed.*

Mr. Hofsess replies: *Ultimately a review stands or falls not by who wrote it, and certainly not by what real or imaginary motives one may attribute to a critic, but simply by what sense it makes. Sheila Kieran's criticisms of my review of Martin Knelman's* ***This Is Where We Came In*** *consist entirely of innuendoes; she makes no attempt to* ***defend*** *the passages I cited, nor does she address herself to any of the issues I raised: for example, when a book is underwritten with a Canada Council Senior Arts Grant, and further assistance from the Ontario Arts Council, don't we have a right to expect more than a slim volume comprised mainly of already-published and paid-for journalism? Kieran attributes a personal dislike of Knelman to me – which I certainly do not feel – and then proceeds to express nothing but personal dislike of me.*

As a writer and critic I function entirely in the open. I count such writers as Margaret Atwood and Jack Hodgins among my friends, but I have done reviews of their work for ***Books-in-Canada*** *which were sceptical or negative. Paul Almond and Claude Jutra are similarly good friends, but I have written negative reviews of certain of their films.*

Difficult as Kieran may find it to believe, it's the work that matters in reviewing, not the personal relationship. Urjo Kareda, a long-standing friend of Knelman's reviewed ***This Is Where We Came In*** *for "The Globe and Mail". I don't see any letters in that publication from readers such as Kieran charging conflict of interest.*

Raw Initiative Is the Marrow

Dear Editors,

I enclose a letter from the Department of National Revenue cancelling my tax exemption number because my one-man film production business now comes under the category of "Small Businesses." From the Department of National Revenue's point of view, this new ruling enables them to eliminate the paperwork and supervision connected with all the little enterprises that don't sell more than $10,000 of their product in a year. Some small businesses in this category might welcome the new regulation, since they now do not have to pay the Government tax on the sales they make: i.e. they can sell competitively and in effect pocket the money that would go to taxes. But the other side of it is that we must now pay the 12% Federal Tax on the materials we use.

In some enterprises this sum may be very small compared with the sum equal to the tax on the selling price; but in many small businesses, including filmmaking, there is certainly no advantage in this new situation, and in my case I now very simply face a 12% increase in the cost of raw stock, processing, and many of the services I have to have from other businesses in order to complete a small film. And in the end I am not able to sell any copies of the film, and if I do, it is to tax-exempt educational institutions, who would not expect to pay me the tax equivalent any more than they would expect to pay the Government.

We are talking here about filmmakers who are not in business full-time and get their living either on salary in the film industry or elsewhere, but still like to feel they can make a film independently and try to market it as their own work. I have no idea of the total number of people doing this, but I am sure that many important filmmakers have begun their careers this way. The new ruling is simply a deterrent to initiative, and a bad blow to the film industry of Canada at its roots, in the individual hopes and aspirations of talented people. What can we do now? We can struggle along with an extra 12% added to our basic costs, or we can join in some going concern which sells more than $10,000 in films a year? But these seem impossible from where I stand.

To be blunt, I always looked upon the tax exemption as a subsidy from the Government in helping me make the films I wanted to make. I welcomed it, and thought it not unjustified, since I was putting a great deal of my savings and spare-time effort into the work. In effect, the Government, in a really thoughtless bureaucratic way, has withdrawn this "subsidy." What I am proposing is that the Government Departments concerned should give the matter some thought, and perhaps they will see that filmmaking, and perhaps a few other valued enterprises – valued for their contribution to the future of Canada as a nation – should be singled out as exceptions and granted exemption from the 12% tax even though they are technically "small businesses."

I am not at all satisfied that the Canada Council or CFDC is the only means the Government should use to subsidize films. It is unhealthy that only those films are produced which a committee has approved of. Absolutely raw individual initiative should be the marrow of the film industry, but the beginners and small producers now have a 12% load on their backs that the established companies don't. What help is that at all?

Ralph Maud
Cultus Lake, B.C.

One Problem Solved

This letter was received in answer to one published in issue No. 44 concerning the Canadian Student Film Festival.

Dear Mr. Vitols,

Further to your letter dated January 4, 1978, I would like to clarify the points you have brought up regarding the Ninth Canadian Student Film Festival.

Concerning the absence of two members of the jury: Mr. Chuck Jones, as you may well remember, was present on the night of the opening but he took ill the following day and was forced to go back to California. As for Mr. Michel Brault, due to circumstances beyond his control, he was unable to make the Festival. But, may I point out that of the remaining jurors we had Mrs. Karen Arandjelovich of the Academy, Mrs.

Francine Laurendeau of Radio-Canada, Mr. Les Wedman, film critic of the Vancouver Sun and Mr. Michael Spencer, Director of the Canadian Film Development Corporation, all of them more than qualified to judge films.

As for the practice of distributing critiques on the competing films, it is quite impossible for the jury to do so since the Festival is a competitive one. With regard to the films which you have mentioned, I would like to say that it was the jury's decision to award the prizes, and that I am in no way responsible for their decision since I was not a member of the jury.

However, concerning professionals working in any way on students' films, you will find that for the Tenth Canadian Student Film Festival, a very clear and precise rule has been added stating that proof will be required asking that both the Director and his crew give us sufficient evidence that they are students. In the past, we trusted students and thought that a tighter control would be against the spirit of the Festival. I strongly believe that these rules will put an end to such problems in the future.

Hoping that the above is satisfactory, I remain.

Serge Losique
Director
Canadian Student Film Festival

Film As Kraft Pulp

The Editors
Trade News North

I write in outraged response to a quote which appeared in "John Turner in Film Financing," (**Trade News North,** no. 2) which stated: "...'It should be clear that C.F.I. is not interested in supporting self-indulgent producers who want to use film (and investors' money) merely to make personal statements.'..." Although I abhor censorship, I think perhaps it would be best if **Trade News North** were restricted to readers over twenty-five years of age, due to the shock such a quote can give to a young filmmaker's artistic sensibilities. For Mr. Turner, if he is indeed responsible for the above quote, has endorsed a system which is antithetical to the creative process.

Art is no more than an expression – a personal statement – by a creator who has something to say to humanity. If the creator is not allowed to make his statement, no art is produced. Surely it may be taken for granted that film is an art form. Therefore, films sponsored by the Canadian Film Institute, if they adhere to the edict quoted above, cannot, by definition, be art. They can be only an industrial product, like auto parts and kraft pulp, and can possess no more artistic merit than these products. Money invested in such films would be far better spent elsewhere.

Non-art films are one of the plagues of modern society. Not only do they add nothing to our culture; they actively suppress the critical ability of the film viewer. Innumerable films have been made with the (to quote the article) "...tried and true formula of the safe 'family' film plot, coupled with one or more 'immediately recognizable stars'...," and there is certainly no need for further tedious additions to the list. The meager content of such productions is invariably simple-minded and almost always offers a false view of life. Repeated exposure to such inane drivel in the cinema, and particularly on television, has left the modern viewer all but devoid of the ability to appreciate art, or even to distinguish between good and bad.

No doubt, more worldly members of the film community than I will scoff at what appear to be my artistic pretensions, and proclaim that the box-office receipts speak for themselves. It is true that the figures, although certainly influenced by the heavy promotion given to strictly commercial productions, indicate popular taste. However, I am convinced that "popular taste" is largely a product of the critical suppression for which the commercial producers are responsible. The system perpetuates itself.

Who, then, cares about the nature of film productions, if no physical or demonstrable mental harm is being done to the film viewer, and the commercial producer is making a profit? The art filmmaker, the one to whom film is a sensitive and essential mode of expression, suffers at the hands of the commercial giants. The government-financed National Film Board, with its mandate for teaching Canadians about Canada, leaves the fiction filmmaker almost nowhere to turn for support, and the C.F.I., offering lucrative investments to big-time profiteers, has withered one of the few hopes for Canadian art film.

I regret to say that it may be partly because of John Turner, and powerful people of his ilk, that Canada does not have its own Ingmar Bergmans, and, if we continue to chase the big American carrot, we may never have them.

Paul Vitols
Vancouver

We thank Mr. Vitols for his comments. The investment company C.F.I. must not be confused with the Canadian Film Institute. Although both have headquarters in Ottawa, the first pumps money into film production while the latter is a non-profit organization which mans a publications division, a film library, an exhibitions divisions and organizes an international film festival each summer in that city. Ed.

Question of the Month:

Who is the Canadian producer who bought five fur coats and a car for friends of a director during a shoot last fall just to keep the latter happy?

Ciné Magnetic Audio

CINE AUDIO LTD.

Main lab:
10251-106 St.
Edmonton T5J 1H5
ph. (403) 423-5081

1027-6th Ave. S.W.
Calgary T2P 0W1
(403) 266-3310

- Color Neg. II (7247) & Pos. (7383)
- 7239/40, 7252, 7242/41/56
- B & W Neg/Pos
- Complete Post-Production Services
- Editing Facilities, featuring Clean Air Neg Cutting Room
- Equipment Rentals

FILM INSURANCE

Do you have the proper coverage?

To be sure, consult a specialist.

Films-TV-Theatre

MICHAEL DEVINE & ASSOCIATES LTD.

2360 Lucerne, suite 6A
Montreal, Quebec
H3R 2K2
(514) 735-2579

SPOT LIGHT on françoise berd

photo : Lois Siegel

Françoise Berd was in her forties before her long involvement with the theatre and cinema gave her a chance to act in a feature film. Since then, she has worked a lot: in a dozen Québécois films, in the Academy Award nominee **A Special Day** *by Ettore Scola, and now in* **Quintet** *by Robert Altman.*

She, like many other Québécois working in film, considers cinema a logical and necessary extension of cultural life. Unlike her anglophone counterpart, her training and her professional attachments are European; the American experience is foreign to her.

Françoise Berd is a survivor. And she, like others who want to work and still live in this country, has started over and over again.

Cinema Canada: *Françoise Berd, how did you first get interested in the theatre?*

Françoise Berd: The real impetus came after a trip to Europe where I met Françoise Spira. I worked at the Bell Telephone Co. in Three-Rivers (sic) then, and I began to come up to Montreal to go the the theatre.

At that time, working at the Bell was good because you could work for two years, get your promotion and leave. The only condition was that you had to be back inside of two years. So I used to do that: work two years, leave, go to Europe, come back and then leave again.

In 1957, after a trip to Europe, I came back and said, "There's no way. I've got to have a theatre." So I got transferred with the Bell to Montreal, and went to see Fred Barry to tell him what I wanted to do. At that time, Barry was one of the most important actors in Quebec. He was there at the beginning of theatre.

Barry told me to go and take lessons from Sita Riddez. At that time, I had no ambition to become an actress. But I did have trouble speaking French. In Three Rivers, my friends were English and I was more English-speaking. So I went to see her.

I think that most of the actors in Montreal went to study with her at one time... She really introduced me to the theatrical world of Montreal.

What were your first jobs?

I did some amateur things at the Centre at the Beaux Arts School. We had a production every week and did everything, acting, props, lights, everything.

Then we had a production called "Les Sept Péchés Capitaux" by Félix Leclerc and that was a flop, my God, it was a flop. I had acted in it, and I started to cry. I went home and didn't go out for a week, I was so disappointed. Then, my cousin François Soucy, who is a painter, came and said to me, "That's enough. You've got the guts to have a theatre but you have to try to work with professionals. Before you give up, you must give it a try."

Just then, I met Mousseau, the painter. I would say he was really my *maître*, my master. He taught me so much. He taught me to see, he taught me paintings and lights, and he taught me how to work.

We have a new phone number.

A new address,
A new company,
And a new logo.

But the people, the service and the product are still the same.

6467 Northam Drive,
Mississauga, Ontario L4V 1J2
Telex No. 06-983694

ARRI/NAGRA INC.

Canadian Distributors for Arriflex motion picture cameras, Nagra sound recorders and Multi Track Magnetic recording equipment.

And that was when you founded the theatre L'Egregore?

Yes. To get the funding for it, I went to see Maurice Duplessis. I knew him because I lived in Three Rivers. He said to me, "You're going to make a *théâtre de cuisine,*" – he meant that we were going to produce plays by Beckett and Adamov, but he said he'd help us anyway. He promised me $3,000.

A couple of months later, he died, and I never did get the money. But his encouragement was the stimulus. It took me another two years to get the backing. I then founded the theatre L'Egregore.

What was your role there?

I gave myself the title of Artistic Director but that was a mistake. I was the director, and in charge of the administration. We were really a group – André Pagé, Gilbert Fournier, Mousseau – and the group animated the theatre. My real ambition was to discover new directors, and many got their start there.

How long were you with L'Egregore?

I was there from '59 to '65. By the time I left, it had become my whole *raison d'être,* and I needed to get things back into perspective. So I went to Europe again.

I won a fellowship from the Canada Council and, after L'Egregore, I wasn't dealing with an unknown subject anymore. I met a lot of people – Peter Brook, Jean Vilar, Jacques Fabbri – and was really able to sum things up for myself.

But you stayed on and worked in Europe, didn't you?

That was really when I began to get involved in filming. I went to see a man at Park Film named Philippe Dussart. I went there often, looking for a job. I was almost sitting on the doorstep, waiting to get in. He finally got tired of seeing me there and said, "Oh, come in!" He went on, "The girl working at the telephone is sick and we've got so many productions. What are we going to do?" And I knew how to work the telephones, so I began right there.

So you started back at the bottom?

Yes. And my age really helped me. I'm 54 now, so in '65 I was not a young girl. They thought I was probably serious.

So I stayed there. Dussart is a marvellous producer. His most recent film was Alain Resnais' **Providence.**

photo : Lois Siegel

Well, they really put me to work. And I wanted to learn everything because, then, I really wanted to work as a producer: not one who sat behind a desk, but one who knew what to talk about. I met Mag Bodard and worked on great productions.

I learned the most from working with Jacques Demy on **Les Demoiselles de Rochefort.** That was a co-production with Warner Bros., and since there were only 2 people on the crew – the first assistant and me – who spoke English, I became the official interpreter for the whole production. I learned about contracts, I was on location, I went everywhere. I also met Catherine Deneuve and Françoise Dorléac and we became great, great friends. They introduced me to others and brought me with them. I was everywhere on every film. That was a great experience for me.

How long did this period last?

About two and a half years. The last film I worked on was **Raspoutine** with Robert Hossein. I don't know what happened then. All of a sudden I was on that big set (that was a great big production) and I started to talk with Peter McEnery. His coach was sick, and I just went in and started to work with him. He started to talk about his country, and something happened; all of a sudden, I just had to come back to Quebec.

There were really two reasons for my decision. First, although I liked working in Europe and I liked to learn with all those people, I realized that I would remain a small technician all my life there. And then, I felt that since I had had the privilege of gaining all that experience, I should try to bring it back to Quebec. So I came back without a cent, without a job, without everything.

And what did you do once you came back?

For a year, I worked in a restaurant as a waitress. The first person to hire me in film was Gordon Sheppard for **Eliza's Horoscope.** I worked with him for a year and what a production! Did I work! Did we work!

I started off right at the script with Eliza and with Gordon. I kept the office for a while, I did the casting, then I went on location as manager. Later, I was the only one whom Gordon allowed to talk with Warner Bros... it was a Warner Bros. production. I took care of the actors and the publicity: a real Girl Friday. I guess I really established myself as second assistant and casting director.

Then I met Francis Mankiewicz and I worked hard on casting for his first feature **Le temps d'une chasse.** Now I think that Francis is a great, great director, and especially, a great director of actors. We were shooting out of town and there was a small part. And I said to Francis, "Let me play that." And he said O.K. That was my first surprise. So, I went in and I played it. I said to myself, "This is a test for me. I'll make it, and I'll keep on, or else it won't be any good and I won't think about acting anymore."

Michel Brault was on the camera then, and he came directly up to me after he finished filming the part and said, "Françoise, promise me that you will play in the cinema." He said that he was so impressed that he was going to get Claude Jutra to hire me for **Kamouraska,** and he spoke to Claude, and I was hired.

And since that time, you've worked in 13 other films. What were some of the highlights?

To me, the most important thing – the most important man – is André Forcier. If I have a career today, I owe it to him. I did three films with him: **Bar Salon, Nightcap** and **L'eau chaude l'eau frette.** Forcier gave me the chance to act and, no matter what happens, if André asks me to work, I'll be there.

a competitive festival

2ND WORLD FILM FESTIVAL

MONTREAL 1978
AUGUST 25 — SEPTEMBER 3, 1978

Article 1

The World Film Festival will take place in Montréal (Québec), from the 25th of August, to the 3rd of September 1978. The spirit of the Festival is to encourage understanding between nations, to propagate the art of cinematography, to encourage meetings between cinematographers and to stimulate the development of the film industry.

Article 2

The Festival will choose and invite films to be presented at the Festival. All producers can submit their film(s) to be eventually invited by the Festival.

Article 3

The 1978 Montréal Festival will have the following categories:

I) Official Competition
II) Section hors concours
III) Latin American Cinema
IV) Canadian Cinema
V) Presence of the French Cinema
VI) Homages: "Yesterday, Today and Tomorrow's Cinema"

Article 6

The entire documentation on each film (registration form, introductory text, stills, etc.), must arrive at the Festival before the **1st of June 1978.**

Article 10

The Jury will grant the following prizes:

— LE GRAND PRIX DES AMERIQUES DU FESTIVAL DE MONTREAL 1978
GRAND PRIX OF THE AMERICAS — MONTREAL FILM FESTIVAL 1978
— BEST ACTRESS
— BEST ACTOR
— Two PRIZES, the nature of which will be determined by the Jury:

as well as:

— THE MONTREAL GRAND PRIX for the best short film;
— JURY'S PRIZE 2nd best short film.

SECRETARIAT: WORLD FILM FESTIVAL — MONTREAL 1978
1455 ouest, boul. de Maisonneuve
Montréal, Québec
Canada
H3G 1M8

Téléphone: (514) 879-4057
(514) 879-7285

Télex: WOLFILFEST — MTL 05-25-472

2nd INTERNATIONAL FILM MARKET — MONTREAL 1978
THE WORLD FILM FESTIVAL — MONTREAL 1978
1455 de Maisonneuve Blvd. West
Montréal, Qué. Canada
H3G 1M8
Telephone: (514) 879-4057
(514) 879-7285
Telex: WOFILMFEST — MTL 05-25-472

Another important film to me was **Parlez-nous d'amour;** it was the reason I went to make **A Special Day** with Ettore Scola. They saw that film and hired me.

And so you were back on your way to Europe.

Yes, and was I scared. I took the plane at night, and I thought about what they always say about the *solitude,* the feeling of loneliness which actresses have. I was going to a production where I didn't know anyone.

In Quebec, working in film is like working in a small family. Going abroad is different. It gives you nourishment, a feeling of exchanging experiences, of working more professionally.

What about Scola's film in terms of its being a Canadian-Italian co-production?

Well, it seems to me that the producers have to fight for their rights in a co-production. I ask myself if they are in it just to make money or because they really like cinema. There is so much one could learn by working on the co-productions. The technicians could learn. On the set of **A Special Day,** I didn't see one Canadian technician. It's up to the producer to see that the Canadian participation is protected.

Right now, I have an offer to do a film in France, and the producer, André Link, is thinking of making it a co-production. After the talks I've had with him, I know that he's imposing things; he's trying with all his heart to respect the co-production conditions.

I suppose the government will have to look into those agreements. I've heard, for instance, that the government is looking into the co-production **Angela,** so they must be aware of the problems.

But **Angela** *is supposed to qualify as a fully Canadian production.*

But that can't be! I was on the set. Boris Sagal, the producer, was an American. Zev Braun, the producer, was an American. Sophia is certainly not Canadian...

Your first love was really the theatre, and now you're acting in film. What is the difference, for you, between the two?

I'm not really a theatrical actress. I haven't got that background. When I first went to study acting, I tried to work with Jean Gascon, and he turned me down. He said, "Françoise, you're going to stay in the theatre but you're not going to be an actress." And for a long while, that was true.

photo : Lois Siegel

But what is the technical difference between acting for film and for the theatre?

The cinema doesn't require the same study, the same preparation – I'd even say technique – that theatre requires. It's not an accident that people go to the National Theatre School to learn how to act for the theatre. That takes diction and voice training... things like that.

In the cinema, you can be yourself. You don't really need all that technique.

There's a big difference, too, in motivation. In the theatre, you've got to have the motivation to play the continuity, to get ready every night to play the same thing for an hour and a half. That requires concentration.

Film requires concentration, too, but of another sort. You don't need to play in continuity, although you do need to remember what came before and what's coming after. But you do have to be ready, when the director says to shoot, to play something for 30 seconds with all you've got. It's totally different.

I couldn't say which is more difficult, but I'm a cinema actress and I love it.

Françoise, despite all your recent success as an actress, you hold down a full-time job at the National Film Board directing the program, Aide au cinéma artisanal. In many ways, it seems an extension of your lifelong goals of working in all phases of production, and of discovering new talent.

Yes. In Quebec, the situation is different for the NFB. In other provinces, it has opened up regional offices to promote talent. In English Canada, the talent goes to the States, and so, creating a pool of talented people is a problem.

In Quebec, we've got too many people, and they stay here. The NFB decided to open up a program to give young filmmakers help in finishing their productions. It's a three stage program and, so far, about 100 films have received aid.

But isn't there a potential problem in helping young filmmakers get started when so many of the well-known, recognized directors are out of work?

Yes, there is. What can I say? You know as well as I do that we've got a film industry but it doesn't belong to us.

To whom does it belong?

Well, it seems that it belongs to the Americans. We are strongly influenced by the Americans, but we can't compare our work with the big American productions. The salaries are getting higher and higher but the budgets don't go up.

As for those of us who make films in Quebec, I don't know if it is our ambition to cross that ocean: is it to cross the ocean, or simply to make a film?

I want to make films in that international world, not for the glory of it, but because I like to live on what I like to do. And it's so much fun to enlarge your vision of things. I wish that every technician, every actor could have that possibility.

But right now, in Quebec, we're really building up our culture. And it's difficult for a Québécois to live somewhere else.

I remember when I was 20 years old, people would leave the province as soon as they became well-known. They were not staying. I made a promise to myself then. I realized that because they had left, we had to start all over again all the time. We had to start at zero. And I said to myself, "I mustn't do that. I must build things up. I must keep the door open so that we don't have to fight all the time to open the door again." I wasn't the only one to make that decision. Félix Leclerc is in Quebec, Gilles Vigneault is in Quebec, and so is Yvon Deschamps. They work elsewhere, too, but they're here and they're building a culture. I feel a part of that, too.

Connie Tadros

PROFESSIONALS
in all phases of special photographic effects
film opticals of canada ltd.
410 adelaide st. w. toronto (416) 363-4987
vancouver (604) 687-4491
montreal (514) 937-2336

More than just an audio/visual house
More than just an animation house
Ms art services ltd. toronto m5v 8s1

410 adelaide st. w. 363-2621

JACK A. frost LTD.
LIGHTING EQUIPMENT
RENTAL - SALES MOTION PICTURE CAMERA SERVICE
MOTION PICTURE EQUIPMENT DESIGN

335 Horner Avenue
Toronto, Ontario M8W 1Z6

PRESENTS "THE BLUE LIGHTS"
H.M.I. Lights made by
LTM France

AVAILABLE IN:

Fresnel Luxarc
200; 575; 1200; 2500; 4000 watt
Open Face Ambiarc
200; 575; 1200; 2500 watt
Softlight Softarc
575 watt
Spotlight Spotarc
575; 1200; 2500 watt
Reporter Light Variarc
575 watt
6000° K Colortemperature
Instant Restrike
115 volt 60HZ Operation
90 Lumens per watt efficiency

Frost Services all Motion Picture Equipment, Zoom Lens Repair and Overhaul, Modifications to Lenses and Cameras Arri, Mitchell, Eclair, CP etc.

New from SACHTLER W. Germany the ultra smooth fluid head for 16mm and 35mm equipment also for video cameras.

Stainless steel tripods
Shoulder braces, spreaders and transport cases

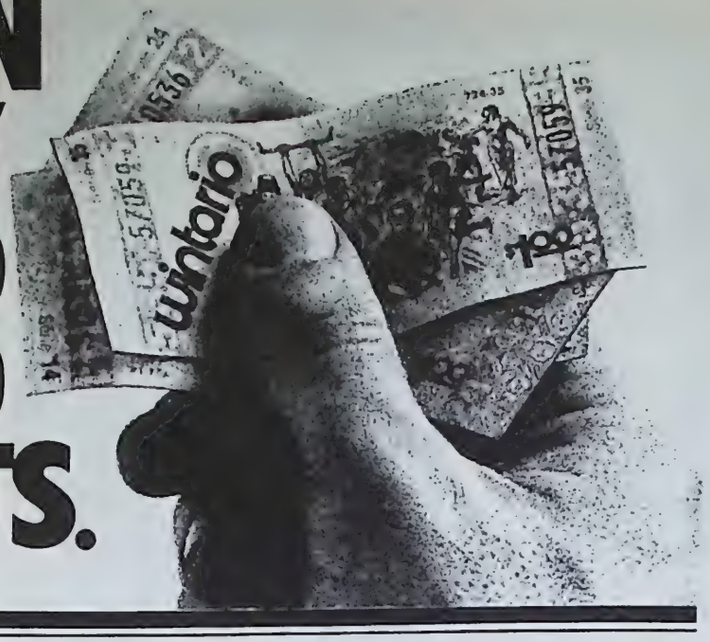
SALES IN:

G.E. and Sylvania Photo Bulbs
Colortran, Lowel, Kliegl, Strand, Thorn C.S.I.

For all lighting call 252-1115

For all camera and H.M.I. call 251-9994

NOW YOU CAN SAVE MONEY WITH OLD WINTARIO TICKETS.



From January 20, you can use your Wintario tickets for discounts on Canadian books and magazines.

INTRODUCING HALF BACK.

Why is it called HALF BACK?

It's called HALF BACK because if you participate in the program, you get half back. You paid a dollar for each Wintario ticket. You get fifty cents back.

How does HALF BACK work?

It's simple. If your Wintario tickets don't win in the draw, don't throw them away. Just endorse them on the back with your name and address. Now they're worth 50¢ each on the purchase of any book by a Canadian author or on the purchase of a subscription to any participating Canadian magazine.

You can use up to 4 tickets for a total discount of $2.00 on any qualifying book or subscription. There's no limit to the number of books or subscriptions you can purchase as long as each one costs at least $3.00.

Here's how you get your HALF BACK rebate on books.

First, endorse your Wintario tickets on the back with your name and address. Then, take them to any participating Ontario bookstore. Participating bookstores are easy to recognize by the distinctive HALF BACK signs they display. Book rebates are also available through participating book clubs. Check your monthly mailings for details. For every 4 Wintario tickets you bring in, you will get $2.00 off on a Canadian-authored book that costs $3.00 or more. The bookseller has a wide selection of books eligible for HALF BACK rebates and will be glad to help you make a choice and turn your Wintario tickets into savings.

Here's how to get your HALF BACK rebate on magazines.

A descriptive HALF BACK leaflet is available at participating bookstores, many Wintario ticket outlets and at your regional office of the Ontario Ministry of Culture and Recreation. It has an order form attached.

In the leaflet, you'll find a list and description of the Canadian magazines that are eligible for the rebate. Simply make your choice, fill out the form and send it off with your endorsed Wintario tickets and a cheque for the balance.

When does HALF BACK start? When does it end? And what tickets are eligible?

HALF BACK is a three-month program sponsored by the Ontario Ministry of Culture and Recreation. It starts on January 20 and ends on April 12, 1978.

Tickets for 6 Wintario draws will be eligible:

JANUARY 19 MARCH 2
FEBRUARY 2 MARCH 16
FEBRUARY 16 MARCH 30

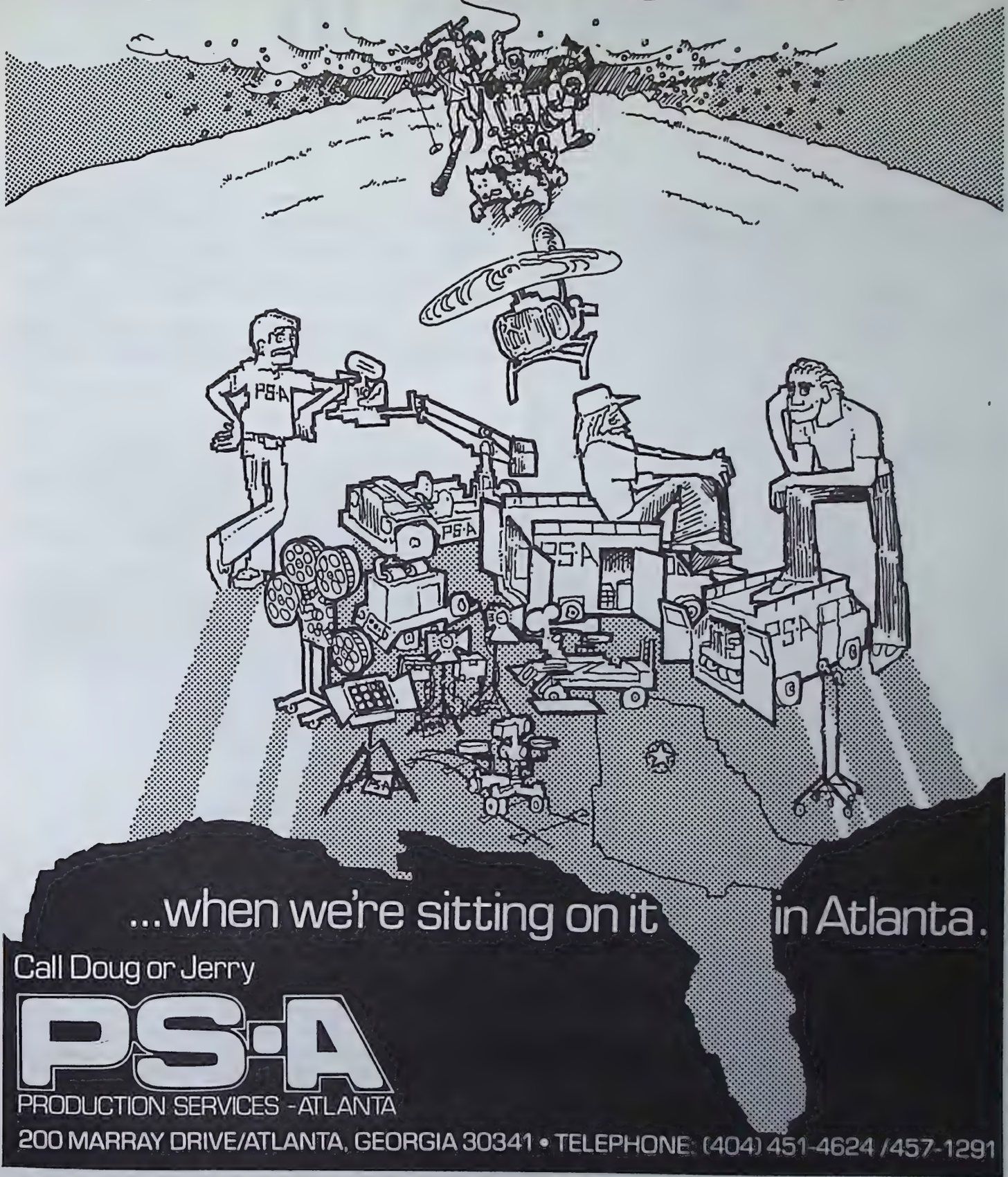
Tickets for the January 19 draw go on sale January 6. The last day tickets can be turned in for rebate under the program is April 12, 1978.

HALF BACK
THE ONTARIO REBATE PROGRAM THAT TURNS OLD WINTARIO TICKETS INTO DISCOUNTS

Ontario
Ministry of Culture and Recreation
Ontario Lottery Corporation
Hon. Robert Welch
Minister

HALF BACK RUNS UNTIL APRIL 12, 1978. ALL WINTARIO TICKETS FROM DRAWS ON JAN. 19, FEB. 2 AND 16, MAR. 2, 16 AND 30 ARE ELIGIBLE!

Why drag everything with you?



...when we're sitting on it in Atlanta.

Call Doug or Jerry

PS:A

PRODUCTION SERVICES - ATLANTA

200 MARRAY DRIVE/ATLANTA, GEORGIA 30341 • TELEPHONE: (404) 451-4624 /457-1291

lina sweeps in

by Günter Ott

Lina Wertmuller in Toronto photo: Gunter Ott

"Learn from others" has become one of the calls, heard loud and clear, from those who would catapult Canadian cinema into the international marketplace. So, Günter Ott went to learn from Lina Wertmuller. And that wasn't as easy as one might think...

Lina Wertmuller swept into Toronto a few weeks ago to publicize her latest film, lengthily titled **The End of the World in Our Usual Bed in a Night Full of Rain.** *She also made a public appearance at Ryerson Polytechnical Institute that was jointly sponsored by Ryerson's Photographic Arts Department, The Film Department of the Faculty of Fine Arts at York University and the Italian Cultural Institute. With her was her usual star Giancarlo Giannini who appeared glum and uncommunicative, possibly from the breakup of his own marriage which corresponds to many aspects of the new film.*

Günter Ott is a freelance writer and photographer living in Toronto. He is recently back from a long trip abroad.

Wertmuller, the director and phenomenon who at one time had no less than five of her films playing simultaneously in New York theatres, is in person engaging, witty and outgoing but possesses the annoying knack of retreating constantly behind empty words so that one is never quite certain what is really meant. ***Cinema Canada*** *tried to find out a few details about the much admired (some say overly praised) filmmaker. Some of her remarks during an interview were in English; but mostly her comments were interpreted by several well-meaning amateur translators.*

Cinema Canada: *For a while there was considerable talk that you were going to make your most recent film in Canada. Could you tell us how this proposal for an Italian-Canadian co-production came about and what went wrong?*
Lina Wertmuller: Oh, I don't know why it didn't work out. It wasn't my doing. We make everything to realize the picture and at the last minute the gentleman who worked for this on the Canadian side...

Who was that?
I don't remember the name... he left.

Would you still be interested in making a picture in this country under the terms of the Italo-Canadian Co-production agreement?
Why yes... We met a lot of people. In any case, it's good to make a film here. Canada is very full of Italians. I am interested in making a film here.

Is there any possibility of making a film here under your current four-film contract with Warner Brothers?
Well, you know about deals... do you believe really in the contract? I don't. If I like, I do. It's that simple.

The deal with Warners only refers to first refusal then?
Perhaps yes... and maybe it's not even that.

You have said that Fellini has made considerable impact on you. Are there any other filmmakers that you feel have influenced you?
I don't know... very many... I go all the time to the pictures since I was very, very young. I am a movie buff. I love especially Fellini. My first film, **The Lizards,** was made after Fellini. I worked with him three months in my whole life (on 8½). I admire very much; in fact, I offered my services to him as an assistant recently to do anything. I'd go anytime to him. He is a charming man. I would go anywhere with him.

We understand that as both writer and director, you have very little initial material written down before you begin a film. How do you go about creating your films? How deeply do Giancarlo and your husband Enrico Job get involved in the process?
We have many ideas and when we get an idea, we speak together. I write a short script many months before and refine it until about two months before the shooting. Sometimes we can make use of improvisation and refine on the spot. This happens when they take it out of my hands and slap my wrists forcibly. The amount of freedom I give to actors varies from tyranny to total freedom.

How do you arrange the financing of your films?
If you insist very much, you get the money. But really it is very difficult. In Italy there is an economic crisis but we still make many films. But here, Canada is a rich country, not like Italy. Your movies are not economic. Culture in every society must work with the necessity of money.

Your latest film has many elements that are common to all your films such as your exploration of socialism and feminism. How would you define your role as a filmmaker in the modern world?

The first important thing, otherwise I risk becoming a proselytizer, is for me to make the remark that one must do what one must do. A cineaste intellectual does things different from what I do. I do what I love and must do.

One becomes an antibody to one's own work. The intellectuals and philosophers are the antibodies of society: they fight against society's diseases and I consider myself one of those antibodies. It's not politics or politicians but something – a natural phenomenon – that society, in its structure, has to produce these antibodies with the critical outlook.

OK, let's discuss socialism. I am a socialist and so am interested in the peasant's struggle. I want my films to be understandable to the peasants. In North America, people say they don't understand my films. Good. I am only interested that I make my films for the peasants in Sicily and they understand me perfectly. Socialism is a new society that I think is going to happen. Socialism is more interested in liberty than communism is. Italy is a very socialist country... so is England... I want to show the plight of the working classes.

The society we have to work for is against the exploitation of women. In this society, you can be in touch with the antibodies. It's less worse now for women than those who came before. All the antibodies are the same. What is missing is the cure – the new society these antibodies offer. This message is alarming. The theory is stated in the title of the new film, "The end of the world..." In these last few years I've felt acutely the ecological, ideological, economic, humanistic alarms; the over-population, the violence of the times – all these causes and the social structure no longer functioning!

Family, marriage is no longer functioning. It's crap because until this time, the society lived off the skin of women. On the other hand society needs the family cell that works upon the structure. Maybe in our lives we'll see a change – the great dividing line – it can be the end of the world or the end of a certain kind of world. "And it comes to pass that the space is our usual bed" meaning the family, the marriage, this white space; it is also a ring where the battle between the males and females takes place. Here they confront each other rather than learning the terror that is life.

I wanted to create a bridge between Italy and America, the space of the bed indicates the nucleus of the family in this night full of rain that may indicate the great universal flood. Often water is also a symbol of renewal... a new cycle. My new film is born out of this whole problematical basis and it cannot offer solutions; it only records them and proposes... because there never was such equality between the sexes.

The structure of the family does not allow equality. Family is a cage for the woman because if a woman is married and has two kids, she hasn't the time or energy for a job or career. Love is a great mystery because, if it isn't, then you just have a description of anatomical terms.

I consider myself to be profoundly feminist, but not a certain level of feminism. There is no such thing as equal rights. You can't make laws about this; it's too mysterious.

I think I see. Could you tell me how much Giancarlo Giannini influences the success of your films?

Oh quite a lot. He has, I think beautiful eyes. I love them. If I had to kill him... well, what actor could I use? □

walter and ellis delorey

by George Csaba Koller

While Canada gets increasingly enmeshed in feature films, the experimental filmmakers continue to go about their business, recording life with their special vision. George Csaba Koller takes us out to Cape Breton to meet the Deloreys.

surreal worlds open and close

Somewhere near the Gulf of St. Lawrence on idyllic Cape Breton, Walter and Ellis Delorey decided to settle on one hundred acres of woodland. They made their move two years ago from Ward's Island in Toronto, presumably finding even that pastoral spot too urbanized and probably fed up with the constant threat of eviction which still hangs over the residents there. They decided to build an unusual house in Nova Scotia, and set to work, living in the back of a pickup truck. The polyangular, almost circular wood frame house has a black-topped geodesic dome which will eventually be finished as a studio. Walter and Ellis are both filmmakers and photographers, and have been working on Walter's experimental nature films together since 1972.

That was the year that they were dropped by helicopter into the Yukon wilderness for the first time. They spent six weeks camping and capturing the wonders of nature on film. Ellis is the camping expert; she packed all the provisions for their daily consumption, providing a varied menu which even included Arctic pizza. The film that resulted from that first trip is **Great Rain Mountain,** a beautifully evocative study of the flora and the fauna on St. Elias Mountain, accompanied by an electronic score. The following year they repeated the excursion, this time coming up with **Cold August Wind**, similar to the first effort, yet hauntingly different. Jim Montgomery did the synthesized music for this one as well. The year after that Ellis went off on her own to do a film on backpacking with Susan Clarke, but in 1975, the Deloreys went to British Columbia to make **Green Feathered Sea** and **Deep Blue Sleep.** The former is a study of a sea-life and bird sanctuary on Triangle Island, while the latter veers toward the abstract as dancing patterns of light on water act as visual compliments to the eerie score.

Walter's preoccupation with the mystical aspects of nature resulted in the concept for a trilogy, **Adam, Silver** and **Shaman.** They shot a short version of **Shaman** while still in Toronto, with Walter wearing a ram-horned headpiece and a painted face, emerging out of the water like some primitive god, illustrating man's oneness with nature. Presently, they are working on **Silver,** an elaborate nature fantasy, on a $15,000 Canada Council grant. They are both gifted visual artists, and Walter's storyboard is richly illustrated with the half-human, half-beast characters which play out a drama of life and death.

My interview with Walter took place in the middle of a cow pasture at dusk, and we were interrupted at one point by a herd of four-legged milkers who surrounded us and stared as if wanting to know the reason for the intrusion into their territory. Walter's thoughts kept drifting off from film talk to fox, eagle and general farm talk. (He mentioned that he has red and green color blindness, which must really make it strange for him as a cinematographer of green foliage and red flowers.) He adheres to the Indian way of thinking that no one really "owns" the land, yet each morning he picks up his Bolex and a tripod, and wanders off into "his" woods, not to be seen until lack of light makes it impossible to shoot. He has built a lair for high-angle concealed shooting. Ellis stays at home, working on her own art work, keeping house, and making elaborately beautiful costumes for **Silver.**

The story concerns a blue bear and a magical sphere. "It starts off with the moon at night, very much like tonight," explains Walter. "I could put on the costumes and show you the story. Shamans are half man and half animal. A bear shaman is in the woods by the light of the full moon. Shamans represent pantheism in the sense of that relationship to nature that modern man seems to have lost or is looking for. So the shaman in Indian culture is the man who can talk to the spirits. He has sought out a continuity in time, and understands how the past was and how the future will be. You see the moon through the trees, then you see a sphere or a silvery globe, then some water drops, and you hear distant thunder, so you know there's a rainstorm coming on. The blue bear dances beneath the cloudy cloak of the moon; he's holding the silver sphere, the symbol of all magic and life. He dances with joy."

Ellis working on the props photo: George Csaba Koller

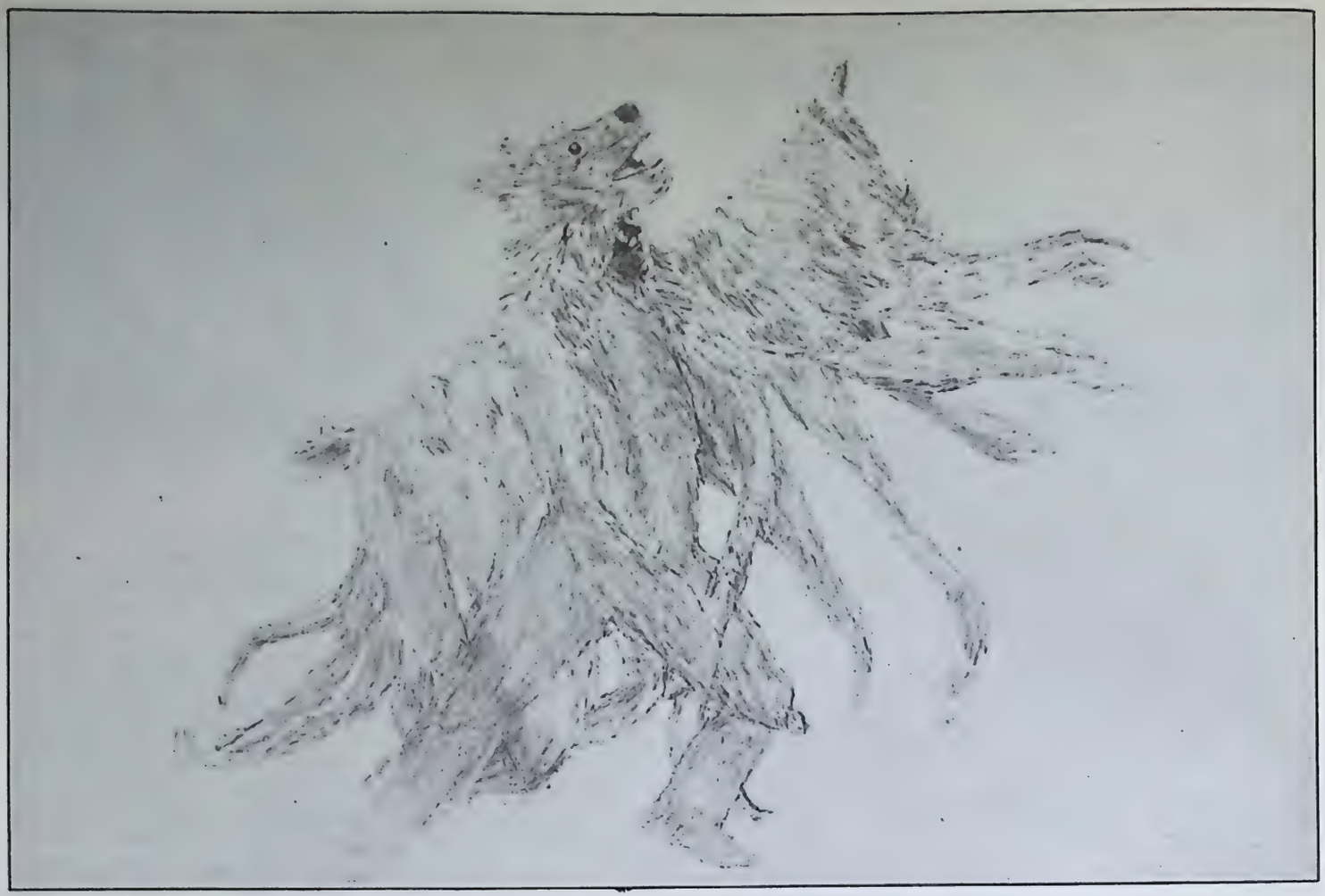
At this point he'd like to do some spectacular effects, like turning the whole forest upside down in the bear's paw, but finances limit his creativity. He would like to hire actors to play the different parts, but so far, all the costumes are designed to be worn by Walter, while Ellis will do the camera work on those sequences. The bear walks around and touches the trees and the trees turn silver. Magic. Walter had a very profound experience in the Yukon being all alone and having ingested a hallucinogen. He imagined that a huge bear was after him. He climbed a tree, but could not get away from the snorts and heavy breathing of the animal. Clinging to a branch, terrified, he finally realized that the sound effects were being made by his own breathing. He had good cause to be worried, though – the area was covered with fresh bear tracks.

On the way up to the Yukon that time, he read books on the philosophies of all the major religions. "I was getting myself into a religious experience, trying to relate to nature. 'What is God?' I kept asking myself simple questions like that," he recalls, laughing. "That's where my head was at when I started to go up there. The acid trip, which was a rare experience for me, showed me that nature could be perceived even beyond the normal. The optical effects of acid can be duplicated for people who don't want to get into drugs. You could teach people to perceive nature as an aesthetic experience, and perhaps make a living doing it."

Watching his Yukon films, this viewer is left with the impression that God's creatures are like beings from another planet, governed by some unifying intelligence: the white mountain sheep climbing on the rocks, the gophers coming out of their holes for a cleansing ritual, the magnificent birds taking flight. Perhaps the spacy music adds to that perception. But above all, one is left with admiration for the artist whose patience and keen insight into nature is instrumental in capturing such wonders on celluloid. His sense of composition, color and texture raises his films far above the run-of-the-mill nature fare shown on television.

Walter Delorey was born in Quebec City just after the war ended. "They knew I was coming, so they quit," he quips.

George Csaba Koller, former editor/publisher of Cinema Canada, is presently at work on a research project on Canadian experimental films. He hopes to write a book on the subject next year.



A costume sketch

"My father ran a little grocery store and we lived above it, sort of like **Lies My Father Told Me.** I went to a Catholic school in a very rigid school system. We weren't allowed to go to the theatre until we were 18. Other than being the best athlete and not getting beat up by the local bullies, I managed to get to Grade 12. My father got me a camera, a regular-8 movie camera, and I shot stuff like parades. I learned to edit these home movies. I learned to do some animation; this little guy comes along and knocks over a couple of plastic soldiers and pulls down a pillar. It's the best thing I ever did," he laughs again, remembering.

What gave him the idea to go to the Yukon and do those films? "I was in the militia in Grade 12 and took a six-week survival course. I had done films but I wasn't really interested in filmmaking. So I went to study geology at St. Francis college. If a guy like me can do good in college, anybody can. Then I took a picture of an accidental explosion, and sold it door-to-door to people, asking 'Were you there?' I never knew you could sell something door-to-door like that. Then I found out about photography at Ryerson."

He also worked one summer for the Mines Department, carrying rock samples up North for young American geologists. He got tired lugging heavy rocks around, so he used to chip small bits off and throw most of the big ones away. That ended that career, but his time in the wilderness obviously influenced his artistic development. He spent three years at Ryerson, where he met Ellis, but refuses to say too much about his experiences, since the teachers are still alive.

Another major influence on the developing artist is a fascination, with all forms of fantasy: science fiction films, Escher drawings, and comic books. He spent $300 on 3,000 comic books, and often browses through them before going to sleep in order to inspire dreams. The script for **Silver** was inspired by a series of dreams. Is it really fantasy, or is it a deeper level of reality? "I dreamt part of it. I discussed it with Ellis, and she made suggestions. Ever since **Shaman,** I've been turning my camera sideways. I turn it upside down, too, sometimes. Then I think 'I hope nobody sees me doing this.'" His neighbors on Cape Breton probably think that he's loony, what with running around in a blue bear costume at night and filming things upside down in the daytime. "If I had an optical printer, boy! If the Canada Council would give me money for an optical printer, then I could really make movies!"

He shot **Green Feathered Sea** on negative stock and Charles Bagnall of Toronto did the opticals on it. But now Walter can't even afford to do that: the original budget for **Silver** was twice what he received from the Council. So now he just looks for the surreal in his subject matter. He's been fascinated with insects ever since childhood. One of the major characters in **Silver** is a dragonfly. During one of our walks in the woods, we came across an unusual pile of sawdust underneath a tree. Upon closer examination it turned out that an army of ants was methodically digging a hole a few feet up the trunk, and clearing the white, powdery dust bit by bit to form the pile underneath. Walter promised to return the next day and film the phenomenon.

"Sometimes I get into **Silver** so deeply it becomes real to me. I was going to do an anti-trapping film; then I dreamt the story. It has changed quite a lot since then, but retains the original feeling. All we've been able to do with our finances is to get into the very first part, where the bear and the death character meet. We're going to have the introduction of the insect; it will be cut up a lot. The insect will always appear, bzzzzz, bzzzz, bzzzz, near-far, near-far – very unusually cut."

The elaborate costume for the death character features a leg-hold trap, a topic Walter feels very strongly about. He recounts how he's seen trees which were gnawed through in agony by the dying bear, some of whom take more than a week to die. So even though **Silver** is not an overt anti-trapping film, the undertones are definitely there. Wherever the bear turns, death is always there ahead of him. "Death gets him; that's the plot," he continues. "The bear's magic sphere becomes a bubble floating down a stream. All the other characters come into the picture: the moose, the fox shaman, the bird. They find the bear's body, and they decide to call upon the silver shaman, who lives inside the sphere. They recover the sphere, they summon him, and he takes the bear's body through some mystical changes, through the sub-atomic world."

Walter playing the silver shaman

A recent letter from Walter brings us up to date: "Getting the camera rolling again has been difficult as the doors to surreal worlds open and close at will, and pursuing nature footage (mammals) is oft times frustrating. However, it is at the heights of such moments that I give in and turn the camera sideways. Another side of me panics and wants to return the camera to an upright position and a struggle ensues. The latter (consciousness of equilibrium – variable pressure in the ear drums), coupled with a fear of being seen doing such an odd thing, becomes so agitated, he (it – negative energy) virtually overcomes my body and tries to bump the camera or stall until the light is gone.

"When, about fifty per cent of the time, magic prevails, I find the strength to shoot and compose and my yield is rich indeed. Sideways shots seem so easy, but the more I think about it, these shots are my best footage, as no optical printing is required to create a sense of wonder. Not all side shots are effective, however, as certain angles and the relationship of the object to water and the reflective images, and the relationship of the object to the centre of the frame all contribute to the illusion of a new, Escher-like effect. This is now easy and I crave a new discovery...

"Are all of man's musings about God, life, eternity a result of our body's mortality or merging into earth? As I play with the easy games of God and infinity, I think of the bog lemmings I have seen struggling in the cat's jaws, the cows in the field who came to see us, and the craving for the flesh of the aliens who share this planet with us. What would happen if man were the cow, and the cow the man? Surely cows and deer and even insects must have tried the magic foods and been to the centres of their being. It seems to me that man is vain, and perhaps wrong, in placing himself at the pinnacle of intelligence because he/she has modified the planet to his/her liking. Not very successfully, even failing to make peace with nature.

"Anyhow, **Silver** will now change to deal with life, death, rebirth, seasons, and magic in a deeper and expanded script. **Silver** is just a working title, we might call it **Atmansilver.** Mushrooms and ferns could be used as giant palaces for special effects insect shaman riding dragonflies! Ellis is directing the bear's dance with the silver sphere. She and I co-create the costumes, with Ellis adding that flow to the bear's cape and I the madman inside it."

More recently, Ellis writes that the shooting of the film was held up on account of real shooting in the area. The hunting season was on. "Seen any hunters going home with a blue bear on the hood of the camper?" They are doing their best to insulate the house before the super freeze hits, are both teaching photography at the local school to make ends meet, and are hauling 300 lbs. of firewood a day to stock up for the heavy snows. Ellis says this is artistically frustrating, but "the silence, the privacy, and most of all, the magic of nature, always seem to keep us from hitting the bottom. Just when the rain and mud and work seem endless, something always happens – a rainbow materializes over the little church across the valley, or the eagle flies up the river, or a deer appears in the trees right behind the house. And suddently everything's okay again." □

The Deloreys at home photo: George Csaba Koller

The scene of one of the most controversial crimes in Toronto's history, seen in its fictionalized version

hugs and kisses ?

by Piers Handling

Murray Markowitz is one of the few Canadian filmmakers who finds the material for his feature films in the drama which confronts us daily in the newspapers. His fictionalized account of the Demeter murder is probably one of the most violent films made in Canada, and has created considerable controversy even before its release. Piers Handling spoke with him about the film.

Can we sense a trend of some sort? After the gratifying success of his third film, **Recommendation for Mercy,** *based on the Stephen Truscott case, Murray Markowitz has turned to the more recent, but no less controversial, Demeter affair for his latest work. Aiming* **I Miss You Hugs and Kisses** *at the international market on which his previous film made little impact, he is striving for recognition in the United States and Europe.*

His career has been a series of gradually more ambitious steps which he has approached in a highly pragmatic way. His first two features, **More Than One** (1970) and **August and July** *(1972), were low-budget but highly sensitive portraits of people on the fringes of society. Documentary in form, they left the impression that Markowitz was struggling against his material to make it reflect his concerns. More revealingly, though, he was awkwardly groping for some kind of structure that would allow him to articulate his ideas with greater clarity.*

The form of **Recommendation For Mercy** *marked the beginning of this new step; for with the Truscott case, he began with a constructed framework within which to formulate his own vision. Not surprisingly, this attempt to find a more defined structure for his work closely matched that of another filmmaker who has been accused of moving into the commercial cinema to the detriment of his integrity – David Cronenberg. Although Markowitz rejects any comparisons, what is fascinating about both filmmakers is that, either consciously or unconsciously, they felt the need to work within certain genres that are imitative but which, ironically, allow them a great degree of freedom and an important access to the marketplace. It's not that either of them are saying anything really different from what they said in their earlier, more esoteric work; it's just that they are saying it in other ways.*

Markowitz's films have all had common departure points; the human relationships are generally incomplete and frustrating, often marked by feelings of betrayal. And the society within which they exist is hostile and cruel. **I Miss You Hugs and Kisses** *appears to reflect this pattern. It is also a step forward for Markowitz. How the film will be received and understood is impossible to tell, but no doubt it will be controversial and will elicit extreme responses. He describes it as being the most violent film to have come from Canada; it deals with a real life situation that was extremely gruesome. Whether he has touched the pulse or not only time – when the lights go down in theatres across the country sometime this spring – will tell.*

P.H.

George (George Chuvalo) practising in the gym as director. Markowitz looks on

Cinema Canada: *What attracted you to the Demeter case which provides the basis for I Miss You Hugs and Kisses?*

Murray Markowitz: It's difficult to say what attracted me to the Demeter case. You basically have a kind of instinct about what would make a good story. It reminded me of things that I'd like to get involved with, or that told me a lot about human relationships.

I was going through a very difficult period in my life. I had finished **Recommendation For Mercy** and we had sold it to an American distribution company. My contract with them sent me to at least thirty American cities on a one-day junket with a PR person. It took a lot out of me. When I had finished that, I started a script on the Black Donnellys. We went through various drafts of that and nothing ever came of it. I sold it off to another producer that I was working with because he wanted to go in one direction, and I wanted to go another. So I had nothing. I wanted to get into another film very badly.

Recommendation For Mercy was a lot different from **More Than One** and **August and July** which were more like documentaries, films that didn't have an exacting, dramatic structure to them. **Recommendation** was a successful Canadian film which did tremendous box office in Canada, but lukewarm in the U.S. It played in about sixty American cities, but it didn't have the kind of impact that it did in this country. I wanted to go beyond the Canadian experience. I wanted to make something that would have some kind of impact with the New York audience... something that would hit any major film capital. Some of the criticism that bothered me about **Recommendation For Mercy** was that it was referred to as a "nice little Canadian film." Filmmakers want to expand and go beyond their horizons. I saw that kind of intrigue in **I Miss You Hugs and Kisses.**

It's not as if you look at the Demeter case and say, 'it's going to have this', because a lot of it is very fictional. A lot of it is trying to draw from your own experience as to what actually did happen, while trying to deduce from the facts that were available. But it was a bizarre case, it was intriguing, it had those elements. Here's a situation where your best friend, with whom you once escaped from another country, turns on you. He has been on the police payroll for a whole year, and then comes to your wife's funeral with a transmitter hidden on him and, in front of the open coffin, tries to get a confession out of you. In view of what they had been through just escaping from Hungary, having to fight for their lives, and then, suddenly, one friend turns on the other like that, it's quite bizarre. In the end you can't really trust anyone, in terms of the story.

I began by going through all the court transcripts and through all the newspaper accounts, taking notes. From that, I was able to put together a first draft.

And then, of course, Barbara Amiel's and George Jonas' book, *By Persons Unknown,* came out. Jon Slan picked up the option to the book, which is based on the factual account of the Peter Demeter case. My film is a fictional account of the Demeter case in that we have changed the names. It was quite beguiling and frustrating and worrisome since I had spent over a year working on it already, and here was someone talking about making a $2 million film based on this case.

Cinema Canada: *I understand that Demeter doesn't like the book, but he is prepared to get involved in your film?*

Murray Markowitz: He wrote us a letter and the letter was transmitted to us through his lawyer. Now he wants to read the screenplay and give us an interview because he feels the

---

Piers Handling is head of the Canadian Film Institute's publications division and is the author of Canadian Feature Films 1964-1969.

book betrays him and shows him as guilty. He understands, through the *Globe and Mail* article, that this film is more or less a sympathetic account of the murder and the whole mystery behind it. It is unequivocally very sympathetic and by the end of the film, people will feel that Peter Demeter (since this film was inspired by him), is obviously innocent and shouldn't be in jail.

Magdalene Kruschen (Elke Sommer) being run down in one of the fantasy sequences

Cinema Canada: *Recommendation for Mercy had a similar premise in that it dealt with a murder case which has never been solved to everybody's complete satisfaction.*

Murray Markowitz: There is that similarity, but I think it's just a coincidence. You go as far in a certain direction as you can, and then you go on and do something else. It's somewhat like a painter who has a blank canvas. You don't know what attracts you to a situation, but you start working on it. People in the media, interviewers and critics, make the parallels and say 'your films are in a certain pattern and that's what you're doing', whereas I would dispute that. I would say that this film is very different from the last one.

Cinema Canada: *Can you explain those differences?*

Murray Markowitz: **I Miss You Hugs and Kisses** is a treatise on violence, and will probably be the most violent film ever done in the country. There is more violence here than in **The Exorcist** or films of that ilk. I don't know what attracted me to that violence. It's like working with the unknown, and it frightens me in a way. I knew I'd filmed these scenes, and I knew the reactions the crew had – people were virtually getting quite sick during the filming and people were rushing out while we were screening dailies. I don't know what kind of impact or effect that's going to have. I'm not doing it just for the sake of sensationalism and just to be explicit – it's quite central to the story. It *was* one of the most brutal attacks you can visualize. People say 'you don't have to hit us over the head to get the point across'. I'm saying maybe you do have to, and I'm also saying that I don't know why the violence is in there and why I've gone out of my way to graphically show every blow. But it was done, and I feel that I have to try to complete that in as extreme a form as possible. Maybe after this I'll get out of working in that murder or violence situation.

But it's also an intriguing, tender love story as well, so it's not just a grade "B" film. I think it's like trying to put together a symphony and it just happens to be a tragic symphony. I hope the elements of the tragedy will be there.

What kind of reaction do you attempt to elicit from your audience with this mixture of violence and tenderness that is so much a part of this film?

I don't know. You never know how people are going to react. It's part of the whole mystery of making films. Sometimes they think you're a bloody phony or someone who shouldn't be directing films. To me, the Demeter murder was horrific. It's part of the whole tragedy. That's the way I wanted to capture it.

You gravitate toward extremes as opposed to normal situations.

Well, what is normal? We could spend hours talking about what is normal. There is no norm. What's normal for one person is abnormal for another. Some say it's better to have violence in movies than to actually go out and murder people. On the other hand, other people will argue that violence on the screen triggers unconscious responses in people, and makes them go and carry out my fantasies. Now, whether they are my fantasies, unconsciously surfacing... I don't know.

A number of the relationships in your films are very cruel and cold.

I think that the real life relationship between Peter and Christine Demeter was very cruel. In my own life I've gone through a series of tender, passionate relationships that have become very cruel. But, on the other hand, my family background was very tender, religious, middle class and normal. Maybe that's part of it. Having been brought up in a very normal way, I've reached out to the other extreme, and have experienced that in certain love affairs. In one sense, my last two films were almost cases of unrequited love, as if the film ideas, the scripts, the putting together of the projects, became relationships. And that's the way I wanted them to end, very unsatisfying and unredeeming. It's just a universal situation that exists, has existed and always will exist.

Pauline (Cindy Girling), Kruschen's mistress, fends off the reporters

How difficult was it to adjust to the upper-middle class, bourgeois environment of this film where you're dealing with characters who are much older than the principals in your other films?

I think we were very lucky on **Hugs and Kisses** because it could have gone wrong. You have to depend to a great extent on the location manager and, especially, on the art director, the props person and the director of photography. I can't begin to tell you how important a person like the art director, Carol Spier, was in terms of giving the film that look. You were asking me about the adjustment. This was very different from **Recommendation For Mercy.** Part of the whole socio-economic background that we were dealing with was the fact that the Demeters were millionaires. You try to create a world of the rich. It was difficult at first, but you try to master it like an illusionist.

There are strong elements of betrayal in this film just as there are in ***Recommendation For Mercy.*** *It's ironic in a way. These characters leave Hungary to find freedom and they*

Charles and Tibor (George Touliatos) escape from Hungary, and Charles settles comfortably in Toronto with a lovely wife and a mistress on the side. Years and millions of dollars later, Charles finds his wife murdered in the garage. The funeral gathers together the principal actors, Charles still unaware that he will soon be in prison for the crime.

come to North America. Within the freedom they find, they create something very destructive, as destructive as what they have left behind in Hungary.

That's the big irony of it. Demeter escaped from Hungary, actually cutting his way through barbed wire. He was penniless and he over-compensated. He became a very wealthy individual only to find himself in a much bigger prison or trap, because the parameters were invisible. It was a jail within his mind. All his relationships were fucked up – his friends, his wife, his family. Then he found himself in a situation where he was thinking about murdering his wife and he really didn't know how to deal with that.

It's almost like a jungle. It's not unnatural in a way. It's like a religious parable where the cow comes to drink the water, the lion eats the cow, the elephant eats the lion, man comes and shoots the elephant, the plague comes and kills the man, science comes and kills the plague, and then God intervenes. In nature, it's the survival of the fittest. After all, we are beasts in a jungle and we do whatever we have to do in order to survive.

In your films, though, innocent people are put in prison; it's not just the survival of the fittest. You have been attracted to characters you feel are innocent of murders that they have been condemned for.

It's not only a story of the innocent; who are the guilty? It's not so much that Peter Demeter is in jail – that's not the whole tragedy of it. What about the best friend, what about Christine Demeter? Maybe Peter Demeter is better off than his wife. At least he's alive. I was just trying to show the situation when you're in a jungle. One animal feeds off another, and, sometimes, unless you kill the other animal, it will kill you.

The relationship between John and Fran in ***Recommendation For Mercy*** *is much warmer than Peter and Christine Demeter's in this film.*

I started doing research on **Recommendation For Mercy** four years ago. At 28 your thinking is much different than when you are 32. In a way I was more of a naive young man then. That film portrayed a first love situation, and this one is like a fourth-time-around love situation.

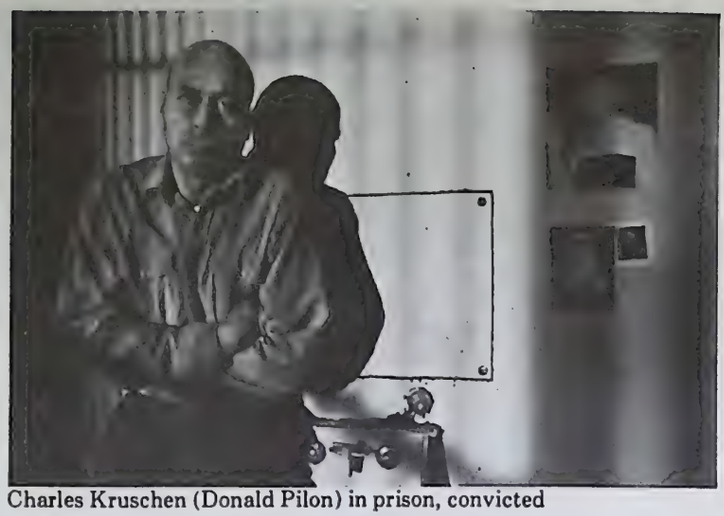
Your last two films have been based on factual cases. Is that a result of the strong documentary tradition in Canada? Or is it something you can exploit in your audience because there's an interest that has been created beforehand?

I think I've been leaning on the factual situation primarily because I was never a great writer. I've been able to lean on history, in a sense, for certain structures. I could create certain situations, and yet have an interesting story to start with – interesting facts to play with. I've taken a situation that exists and turned it around to make it as entertaining and dramatic as possible.

Did you make any major changes in the facts of the case? Were there certain things that you structured dramatically to make the film more effective?

I expanded on the betrayal of the friend. There was no concrete evidence in the actual case but in the film itself the betrayal is much more black and white. In reality, you are not so sure how much he betrayed him. The love story with Marina Hunt, Demeter's mistress in the film, is different. The way they related to one another is more in terms of my experience with women, because I really didn't know how Demeter related to her.

But there is an actual person in jail and a lot of people are going to see the film and say, "this guy is innocent, this guy shouldn't be in jail." The film is very sympathetic towards him and, if anybody should be in jail for Christine Demeter's murder, it should not be him. It will have a social impact on people; they are not just going to talk about the film, they are going to talk about the Demeter case, and whether in fact he should be serving a life sentence.



Charles Kruschen (Donald Pilon) in prison, convicted

You are very aware of the commercial nature of filmmaking at this point, making your films for an international market. How does that affect what you are doing?

It's a kind of showmanship; you enjoy competing in front of an audience. You enjoy performing and entertaining. The very first film I did was for Ryerson Polytechnical School. It was only a six-minute film, but you want to make the best bloody film in the class – you want to show everybody where it's at. Then you go beyond that. One of my early goals was just to make a film that would play in a theatre. I didn't care if it was for one showing. **More Than One** played at the Poor Alex Theatre in the Canadian Festival and, even though there were only four or five people at each showing, it was like being a superstar. With **August and July** I wanted to get into a regular commercial theatre. Your goals change. You want a film that a lot of people are going to see, that will play not just at one, but thirty theatres. It's like the latent Napoleonic fantasy that you have about conquering certain things. I had set certain goals for myself in terms of where I wanted to go. And, to a certain extent, they have been fulfilled. When I started thinking about **Hugs and Kisses,** the important thing was not so much how it's going to play in Canada, but how it's going to be received in New York, or Los Angeles. This is the producer in me talking... I'd like to have **Hugs and Kisses** gross $10 million, but you never know. You throw your hat in the ring, get out there with your cape and you hope that somehow you'll break through. And a break-through on an international basis is having a commercially viable property.

I remember some of my investors asking if I'd done marketing research on whether this film would be successful or not, and really, I never looked at it like that. I just assume that it is going to be, rather than doing analytical research on the situation. But I want to protect the investors who put a lot of time and money into this project, and it's quite important to have a kind of continuity in that. We had a number of influential businessmen who invested a bit of money, and I'd like to show that it's like a business even though it isn't Hollywood: that you can make a film that can compete on an international market. That's what I am aiming at, and I'm hopeful that I'll be able to go back to these 41 people and say "this is what we have done and this is what we are doing next, and we'd like you to get involved". □

ACTING IN CANADA

Acting in Canada is at a crossroads. While the big features are expected to flourish this year, moneywise producers still prefer banking on a star – preferably imported – than betting on a Canadian unknown. ("Canadian" and "star" are still two words which are ill at ease together... unless, that is, the "Canadian" has gone abroad, at which time he or she may become a "star".)

The weekend conference on acting held by the Toronto Film Centre, briefly reviewed on this page, gave Cinema Canada the occasion to take a closer look at acting for film. There is a profile of Stan Colbert who chaired the sessions. Ken Gordon, an acting pro, distinguishes between the career actor and the neophyte. Then, Dr. Blum, who was a visiting professor in Montreal last summer, shares his ideas about the special requirements of acting for the camera. Finally, the Spotlight section introduces Françoise Berd, that lady from Quebec who just finished shooting with Robert Altman and who, last year, had a supporting role in Italy with Ettore Scola in A Special Day.

Analyses of the health of the Canadian film industry vary widely these days, but few film people deny that the industry is booming. And with the controversy heating up as to who is and should be reaping the benefits, there has been a flurry of seminars and conferences among professional groups wanting to ensure that their members get a share of the jobs and high status credits.

To the budding film professional, the seminar and conference situation is a chance to observe and question others in the business. For the acknowledged masters in the trade, seminars offer an opportunity to make fresh contacts and, often, to air problems affecting the interrelating sectors of the industry.

One such encounter took place at the recent weekend conference on acting for film sponsored by the Toronto Film Centre, (formerly the Filmmaker's Co-op) and held at the Chelsea Inn, Toronto.

"The Industry's Approach to Acting", the first of several conferences planned by the Centre, was an initial step in the Toronto Film Centre's expanded involvement with Canadian actors. A series of courses for actors will be offered at the Centre in the fall.

CBC executive producer (Film Drama) Stan Colbert chaired the four sessions. Colbert, who has been working closely with Canadian film writers over the past couple of years through the Canadian Film Development Corporation's writer workshops, also has wide experience in working with the actor-related areas of the film industry.

Saturday morning panelists Marc Champion, Patrick Spence-Thomas and Joyce King tackled the subject of technical aspects of filmmaking and their relationship to the actor. Drawing from personal experience in film production, the participants talked about the kinds of problems and responsibilities actors should be sensitive to in the production situation. Joyce King, who works as a Continuity person, outlined her responsibilities on the set and suggested that actors need to be familiar with the basics of continuity. Patrick Spence-Thomas (Sound) while defending his fellow technicians in the industry, attributed the poor sound quality of some Canadian films to low budgets. Marc Champion spoke enthusiastically about having worked on a low budget film where the actors took up various technical positions, in a spirit of cooperation.

The afternoon session dealt more specifically with the relationship between director and actor on the film set. Directors Allan King and George Bloomfield discussed their particular approaches to working under pressure with actors. King expressed a preference for a relaxed, smooth-running atmosphere on the set, while Bloomfield felt that tension on the set was often an integral part of the creative process. Actress Linda Sorenson, in describing how she had often been treated as "Second Class" to American actors on the set of a Canadian production in which she had equal billing, drew a sympathetic response from the audience.

Sunday's seminars were geared to acting as a business, and the panels were made up of the people behind the artists. Guests for the morning session included Linda Shapiro, publicist; Michael Oscars, talent agent (GKO); Gino Empry, publicist and Bruce Kirkland, from the *Toronto Star*. Both Empry and Shapiro cited communications between actors and publicists as a major problem in the industry. Their requests for information, composites and credits are often met too late, they explained, in a business where success depends on hustle. Actors and agents were urged to make publicity material more readily available. Bruce Kirkland was put in the hot seat when Michael Oscars described his difficulties in getting promotional material published. But Kirkland, in a lively discussion, defended himself and the sincerity of the Canadian press's desire to assist in the promotion and recognition of home-grown talent.

The final seminar of the weekend, "Agents and the Actor", dealt with the problems of the agent in acquiring script and casting information from those responsible for casting, and conversely, the difficulties of the casting agent in trying to respond to the demand of agents and actors phoning in search of engagements. Guests on the panel were agents Michael Oscars and Lawrie Rotenberg, George Bourne (casting agent, Ontario TV) and lawyer/actor Hart Pomerantz. The session wrapped up with all the panelists airing their views of the problems and potential solutions in the relationship between actors and agents.

Each panel session was followed by questions from the audience. Despite the disappointingly low turnout from the acting community, criticism and questioning was lively.

stan colbert
cbc's godfather ?

In the States, the agent is now the pivotal person in the packaging of a film. As a breed, 'agents' are relatively unknown in Canada; the Canadian counterpart does not begin to wield the influence of his American cousin. Increasingly, agents are finding their way North. Some are even settling down. Below, Paul Kelman speaks with Stan Colbert to find out who he is and what he does.

by Paul Kelman

Stan Colbert chairs the acting seminar.

It's nearly two years now since Stan Colbert came into the CBC as Executive Producer of Film Drama. In a short time his track record is impressive, not only at CBC, but also within the Canadian film industry. He has been consulted on, or helped develop, over forty Canadian screen-plays. He worked with writers Richard Benner **(Outrageous),** Ian Sutherland **(Rituals)** and Pat Watson **(Who Has Seen the Wind)** among others. He has seen CBC's *Sidestreet* move into the top twenty shows in the network and can boast that every CBC production he's done has been written, produced, directed and acted by Canadians. This is particularly significant since, up until last June, when he became a landed immigrant, Colbert was an American whose remarkable career had spanned a quarter of a century in show business.

He was born in the lower west side of Manhattan in what then became the very fashionable Greenwich Village. After high school in Washington he took his degree in Journalism at the University of South Carolina and then enlisted in the Air Force as a correspondent in World War II. In 1943, he was back in New York first as a writer, then as a book publisher, who made it possible for Jack Kerouac to get 'On the Road' in print. In the early 1950's at the age of twenty-six, the William Morris agency sent Colbert to California to be head of their literary department. "There, I think, is maybe the most fortunate thing that happened to

Paul Kelman is an actor/director who has worked at the Passe Muraille Theatre in Toronto for the past three years.

me. It was a job of tremendous responsibility that instantly put me into the most ideal circumstances. I was dealing with the most exciting clients in the business: directors, John Frankenheimer, Arthur Penn, Elia Kazan, writers, Rod Serling, Gore Vidal and actors, Katherine Hepburn, Spencer Tracy, Clark Gable. I used to go to the studios every morning and literally live on the sets, wherever I had a client".

Dealing with screenplays as properties, he was only a step away from becoming a producer. He packaged **The Magnificent Seven** and **The Hoodlum Priest** and started writing and producing himself. He won contracts with Columbia Pictures, Twentieth Century Fox and United Artists working in film and television. In 1968 he became Executive in charge of Production for Ivan Tors studios in Florida supervising feature film and television activities in conjunction with the major studios and all three American networks.

It was when NBC called him up to help with a co-production it was doing up here called *Starlost* that he was first introduced to Canada. Out of this came a dialogue with Twentieth Century Fox, the co-producer of the series. The series didn't do well and Fox partially blamed the lack of good writers in Canada for the failure. When Fox asked Colbert to help develop another series co-produced with Canadians, he insisted they use Canadian writers. "I guess it was symptomatic of a perversity I've always had that made me say 'yes, providing I can only work with Canadian writers'. Fox said Okay. I came up here; I'd already done a Bible on it, and had open meetings in my hotel room with anyone who had a story. Out of it we got six scripts and it worked".

Some time later Roy Moore called Colbert asking him if he'd be interested in coming up on a regular basis to work with writers. Moore went to the Canadian Film Development Corp. and it took a full year to arrange for an American consultant to come up three days a month. Colbert found himself spending five days a month here, and then the phone calls started coming from other writers without CFDC grants who wanted help. He now had forty writers. The Ontario Arts Council got wind of this and offered to help pay his expenses.

Colbert was having a love affair with the Canadian writer. Later, when ABC in New York wanted to do a one-shot 90 minute daytime drama called **Can I Save My Children,** Colbert hired two Canadian writers to do the job. It was worth the risk. The show won two Emmy's.

Meanwhile, filmmaker Allan King introduced Colbert to John Hirsch, then head of CBC Drama. "It must have been a day when John had read some bad scripts". Two weeks later, Hirsch offered Colbert the job of Executive Producer in charge of Film Drama. He accepted on the condition he could still work with his CFDC writers. "I knew what I could do here. It was a predictable success experience".

Colbert brought with him a new concept of the producer. "Very few people are producers as I understand the word and as I respect the implications of it. The producer is the person who is the custodian of the concept of what's being done, the protector of the talent and the person who is accountable to both the business and the creative people who are involved in the venture. It's a very large responsibility. What I find too much of are people who call themselves producers and only perform one of those functions. You have to be able to do it all".

This is not surprising considering the difference between an American producer and his Canadian counterpart. The latter spends the bulk of his time looking for money, whereas the former is busy looking for things to produce.

When comparing the networks south of the border to our own, Colbert looks favorably on CBC. "As a place for a creative person to work, I find more freedom here than at any of the other networks in the States. You can take on subjects and themes and treat them in ways that have less restrictions on you as a creator". Colbert, however, feels there is not enough programming devoted to Canadian drama. "I've less quarrel at CBC in that regard than I do with CTV or Global. I'm always amazed at the fact that everybody zeros in on CBC for what it doesn't do, and isn't putting more pressure on the other networks to do drama. I don't for a moment believe that CBC had been anointed as the only place for drama to happen. I don't buy it".

If the industry is to grow, Colbert sees the hope lying with the development of producers and writers. "I find we have all too few producers in this country, and until we have more who are able to function from the very beginning on a project with a writer... not just fund raising but in a total producer function... it's going to be hard as hell to have a permanent industry. For example, I feel that there's far more to be gained by increasing the amount of an Arts Council screenwriting grant to allow for a portion of it to pay for a producer, so that a producer can be subsidized in that same period of time working with the writer. Because in the final analysis, for anything to happen to the piece, there has to be a producer who cares enough about it to want to do something".

As far as Colbert is concerned, there is definite room here to develop an industry in view of the fact that it no longer exists in Hollywood. "It's less of an industry and more of a place where people have settled in and bought real estate".

What makes an industry, according to Colbert, is the ability to provide continuous employment for a large number of people. We can say then we have a growing industry in Canada, since more and more are working and more and more films are being made. There is a growing opportunity. "The instant Canadians get over the idea that whatever they want to make has to be either narrow in its content or theme to appeal in this country, or dressed up in funny clothes to appeal in other countries, then they can start to have an industry".

The emphasis should be on making good films, not marketable ones. A well-made film, then, will find its market any place.

The question then comes to mind; do we need a star system? Colbert says, yes. "We definitely need a star system. We have people now who are recognized in the supermarket, yes, but in terms of bankable names, no, we haven't any. It's an economic situation. You can make stars. Anybody who doubts that a star can be made can just look at Farrah Fawcett – everything but talent. It's the Barbie Doll culture. Here in Canada we have the opportunity to make stars for the right reason – talent. I think it has to happen. The CBC and other parts of the industry have to realize the necessity of stars. First, though, we have to come to grips with whether the public will accept stars. The answer there is that there is no problem in their recognizing Darryl Sittler as a star".

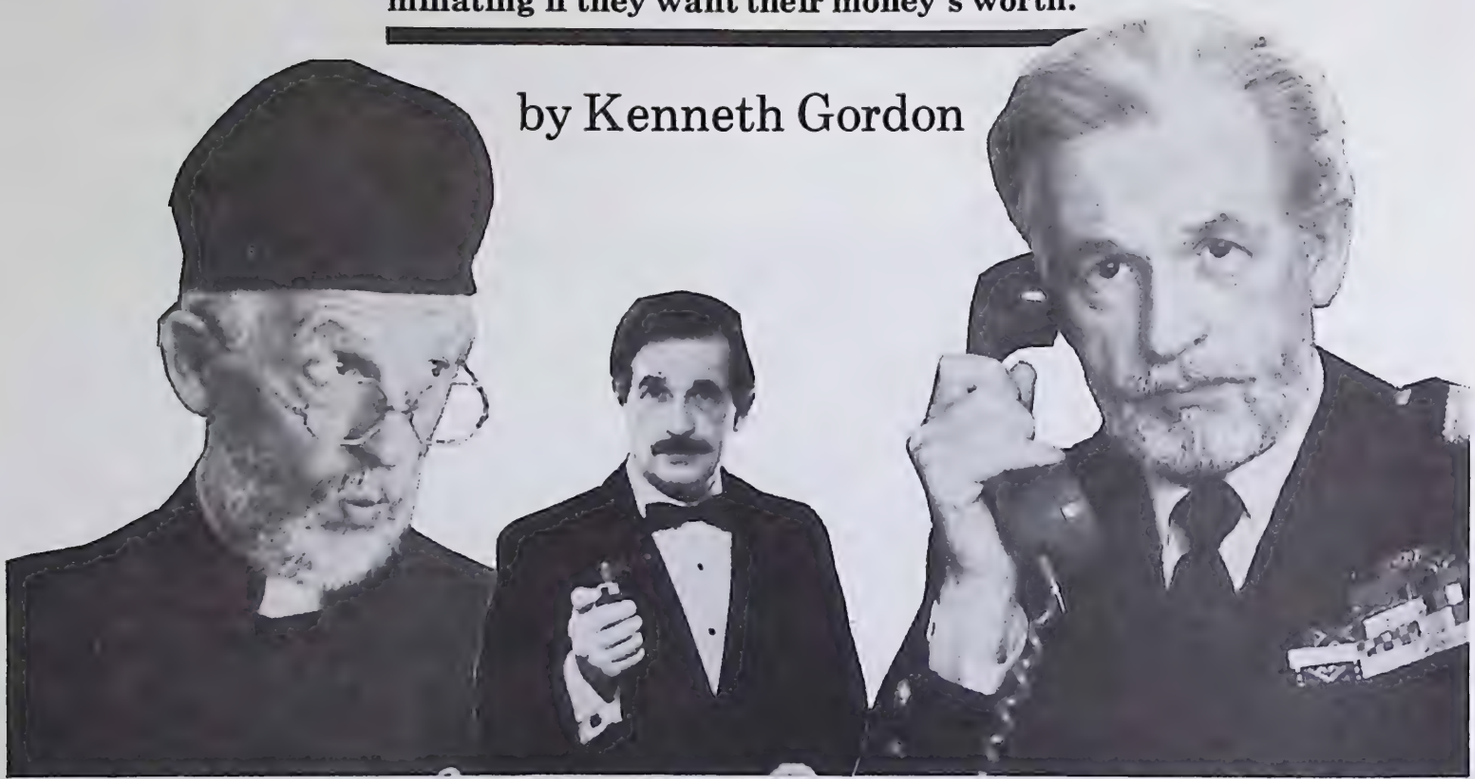
What makes Stan Colbert happiest is when he is being useful to somebody else and to himself. "I try to perceive a need and try to fill it. The real word is usefulness, not achievement". His main priority in this country is to find a way to develop producers with a capital 'P' ... "not hustlers, entrepreneurs and festival operators, but producers who know their work".

At the CBC, Colbert's involvement is as much or as little as the needs of the producers under him. He's there when they need him. "You're really there, in a sense, as a Godfather".

will the real pro screen actors...
please stand up !

Kenneth Gordon wrote down the following reflections for the organizers of the Toronto Film Centre's seminar, The Industry's Approach to Acting. He distinguishes between the pros and the hangers-on and suggests that producers become more discriminating if they want their money's worth.

by Kenneth Gordon



The various faces of Kenneth Gordon, taken from the promotional flyer he had made as part of his professional equipment.

Can you spot a professional Canadian screen actor? Our fragmented film industry needs a lesson on actors, so this year, more pros should go out and teach! This is far from facetious. Indeed, the ignorance about and disregard for the pro are fundamental gripes in show-biz. And they're the ones which rankle many competent performers. Let's have a closer look.

Screen actors fall into two basic categories. If you're trying harder to penetrate film production, just remember – there's quite a difference between the two! They are simply:

- The career oriented (or career minded)
- The non-career oriented (or non-career minded)

ACTRA (The Association of Canadian TV & Radio Artists) is the nationally recognized professional association of the screen performers. But isn't it ironic that its membership consists mostly (85%) of the non-career oriented? Because of this, other members of the film industry can legitimately ask, "Doesn't ACTRA really represent the non-professional person?"

It's a legitimate problem for ACTRA, especially at this time of national show-biz growth. And it demands constructive discussion, now, by the "real" pro performers.

The problem has been that ACTRA lumps all its performers together as "professionals".

A performer must have had a minimum of paid engagements (under ACTRA's jurisdiction) before he or she can officially join the Association. Perhaps the Association could remedy the situation, by now accommodating two categories of actor members. In any case, despite ACTRA's stand (or weakness) there *are* differences between its pros! For this reason, I emphasize the need for our Canadian film industry (and ACTRA is part of it!) to articulate a prime category of screen actors – for the good of the industry.

For example, film schools, seminars, panels, workshops, etc., all need lucid counsel on this matter. There should be mutual understanding by all participants. There is no reason

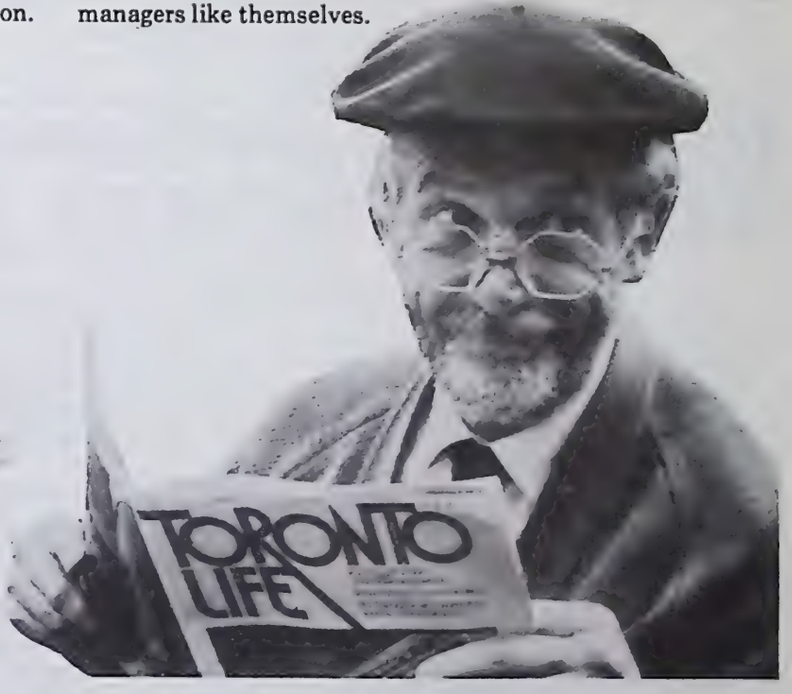
Kenneth Gordon has long been a professional actor and has served on the executive committee of ACTRA.

for ambiguity among any who must pay to attend, or those who sit on a panel and perhaps get paid. Speakers should be informed when they'll be addressing the more sophisticated category of screen performer – not the average ACTRA member! It's only fair.

Warning: panelists should gear up their presentation, accordingly, to the "real" pros – or lose the confidence of these actors. A presentation to an uneven mix of actors could resemble the usual hodge-podge found at ACTRA meetings. Few prime artists attend them because they are of little benefit or interest to them. They are already aware of most of the meetings' content.

Should we really seat Canadian actors alongside photographers, directors, publicists? Naturally! Isn't it axiomatic that good, successful, feature films are the result of good, successful, team-work? – a blend of both artistic and business acumen? Certainly! Career-oriented actors are an integral part of that skilled team which includes editors, writers, producers, production managers, etc. To relegate the prime type of performers to the hoi polloi in the acting field shows fuzzy thinking in the industry.

Do we career actors not feel the industry's constant struggle for better quality? Don't we, too, desire a firmer spot for our industry in the international market place? Sometimes it's a battle against stronger, foreign competition.



ACTRA tries to support Canadians in this battle, and with honor. Sometimes it even does it with competence. Screen actors passionately want Canadians to "stick together, benefit together". Hopefully, beyond platitudes, we'll realize the spirit of cooperation. That genuine spirit can, and should, be fostered at every viable film school, seminar, union meeting, ad agency or press conference.

But, in my opinion, it means much better sharing... being more honest than usual... more respectful for the conscientious aspirations and show-biz knowledge of the career actors. If these attitudes aren't evident at learning centers or conventions, much better for the delegates to stay home and read a good book!

Despite apparent under-nourishment within the film industry – be it scarcity of money, lack of mutual team-support or lethargic leadership – career actors feel better than they have for ten years. And there are some reasons: the increased number of film grads, the government's greater awareness of its responsibility to this "resource" industry (through political pressure, if nothing else), the public's better response to good "Canadian" films (just as it responds to and supports other good films from anywhere), recently announced plans for another film studio complex in the Toronto area, valued at $2.5 million, etc.

And among these signs of growth, the career screen actors stand resolute. We must have protection for our national film industry! The fishing industry has it! The farming industry has it!

Idealistically, art (including film acting) should have no national borders. We actors well understand this. However, when faced with the rigid barriers set up by foreign nations (e.g. barriers against Canadian actors working in foreign countries), it's just plain stupid and irresponsible for Canada not to have commensurate protection for the actors in our film industry.

But then, only a dodo classifies career screen actors simply as artists. They're obviously business managers as well. What could be clearer? They're self-employed. They run their own business operation. They negotiate, set any fees above minimum union scale, etc. They even hire a good talent agent to help them with some aspects of their business affairs. Furthermore, screen actors belong to an organization (ACTRA) which is (in point of fact!) both an artistic association and an association of other small business managers like themselves.

Unfortunately, the film industry is still a bit foggy about this latter fact of life. It shouldn't be. What's shocking about this ignorance is that the main culprit, among all industry team-members, is ACTRA itself! It's a shame and it's ironic. ACTRA leadership utterly fails in its responsibility (especially to its own members) in not articulating the bi-partisan nature of the professional Canadian actor. Good gravy! What a world of difference it would make to members, and to our national show-biz, if neophytes were "started right" in ACTRA.

The very word "show-biz" elucidates the name of the game. It's composed of two words, "show" and "business". Come on ACTRA and other members of the Canadian film industry! Wake up! Our pro actors have a business nature. It might even be weak in some – but it's vital!

At this point I should state that the real pros know that acting itself, is not necessarily the key to reaching show-biz's most successful echelon. To some degree it also depends on "what happens with whatcha got!" – as is true

in merchandising other services or products. In the long run, though, it's a decided advantage if "whatcha got" is something good. Here are a few things that can affect actors' careers, sometimes:

- o Luck in productions, e.g. the combination of a good part in a good script, with a good director, photographer, editor, etc.
- o Chance meeting, e.g. you, the actor, are on the spot and the idea strikes the engager that he needs a person just like you for the role! You're there – and available!
- o "Who-ya-know", e.g. an agent, director etc. who usually favors you (or you suddenly acquire a smiling, rich film producer as your new father-in-law).
- o Good knowledge of the industry, including politics, people, photo techniques, etc. Good knowledge can help actors impart self-confidence to an engager.
- o Additional skills, e.g. script-writing, directing, stunt work, prize swimming, etc.
- o Timing of a film release, i.e. an actor appears in a film received by the public "at the right time" in world events, or "the right time" for society's new vogues, heroes etc.
- o A charismatic personality liked by the public, e.g. invitations to talk shows, public events, etc.
- o A good press and promotion, e.g. favorable personal publicity via feature stories, interviews, merchandising tie-ins etc.

Earlier, I indicated the quantity of "real" pro screen actors as 15% of ACTRA members. This is the percent which grosses approximately $4,000 or over, per year, for work done under ACTRA jurisdiction. However, my point is not so much that the specific cut-off point is this dollar figure, per se. Even a veteran could have a bad year and earn less! (Doesn't this sadly reflect the status of professional artists in this country!)

So what, then, is the real criterion of the pros in Canada? It lies in the *degree of commitment that performers have to the film industry*. The essence of this criterion is the actors' *application to and preparedness for a full time career.*

The attitudes and constructive efforts of the pros reveal that there's a big difference between the two types of Canadian screen actor! And one of them offers a hell of a lot more support to his or her wide-awake team-member in film production! □

HERE'S HOW TO SPOT A CAREER SCREEN ACTOR

Casting screen performers? Most of ACTRA's roster are non-career types. Only about 15% are career oriented. Here's a guide to help you tell the difference. Most "real" pros...

- ☐ will spend more money on their career for photos, self-improvement, phone answering services, relevant film workshops, accessories, PR, management services.
- ☐ will better organize the business part of being an actor, e.g. have good information and financial records, contacts, expenses, etc.
- ☐ will be more conversant with people in the film industry, e.g. directors, assistants, writers, make-up artists, other actors, producers, photographers, etc.
- ☐ will be more able to distinguish the difference between equipment on the film set e.g. a "cookie-cutter" from a "barn-door."
- ☐ will better understand the problems of the career actor.
- ☐ will consider engagers as "their clients", whether or not casting or talent agents are involved. Career actors value them and often maintain contact via phone, direct mail, promotional material, etc.
- ☐ will know more about ACTRA contracts, rules and regulations, rates, deductions, etc.
- ☐ will be more likely to have served on an ACTRA committee or council or to have joined a film related group e.g. CCFM, Toronto Film Center, CFEG, etc.
- ☐ will likely be experienced stage and radio performers.
- ☐ will always note sincere, but competent, consideration of the pro shown by any agents, directors, other actors, script people, producers, or gophers.
- ☐ will be more knowledgeable about politics affecting their chosen career.
- ☐ will observe and also encourage others to observe the best ethical business principles and practices in the industry.
- ☐ will be more willing and able to offer career help to their fellow or sister actors.
- ☐ will be more willing and qualified to contribute and participate in activities related to our Canadian industry.
- ☐ will regularly read more about Canadian show-biz in publications like Cinema Canada, Motion, Canadian Film Editor, Marketing, Trade News North, Financial Post, Variety, daily newspapers, etc.
- ☐ will want agents, directors, and producers, to recognize their status and treat them differently from non-career performers.
- ☐ will likely be members of the Canadian Actors' Equity Association.
- ☐ will have been chosen for more on-camera residual roles in TV commercials.
- ☐ will more likely be able to command overscale rates.
- ☐ will be more likely to have done narration, voice-overs, radio commercials, and to have an audition tape available at their talent agent.

acting for the camera

Dr. Richard Blum gave the following address at the August meeting of the American Theatre Association in Chicago. He draws on his own experiences as an actor and teacher to touch on the particularities of acting for films.

by Dr. Richard A. Blum

Acting – in any medium – is finding an understandable reality of life. We must establish, delineate and live the character. The role described in the script has to become identifiable; the "lines" have to sound "true", the inner values have to be truthfully communicated; the physical behavior must be credible and disciplined. It is only then that we give the audience an opportunity to believe in the character and the action on the screen. It is only then that the audience becomes involved with the character portrayed and the developing interrelationships. The actor must "live" in front of us, but he must also know himself in order to bring the character to life. The character *is* the actor. Therefore, exercises must be practiced and techniques learned to give the actor a heightened sense of self-awareness, confidence and high concentration. This can be accomplished through the use of realistic techniques and non-realistic exercises.

After the "Method" was adopted into film, an undercurrent of non-realistic experimentation occurred in theatre. From "happenings" to "theatre games", the mainstream of realism was challenged. Eventually, Grotowski's concept of the Poor Theatre became pivotal – theatre demanded a

Dr. Richard A. Blum was a visiting professor at Concordia University in Montreal last summer. After 8 years with Columbia Pictures working in television both in New York and California, and having done his stint as an agent, Dr. Blum now heads the Department of Radio, TV and Film at the University of Texas at Austin

live, assaultive experience between actor and audience on a skeletal stage space; television and film demanded an ultimate realism tied into the naturalistic effects of technology. It is now time to recognize that the two acting environments are not mutually exclusive, and that actors can benefit from a diversity of professional training experiences.

The theatre-trained actor is bound to be struck by the technical differences in acting for the camera. Blocking is infinitely more rigid and confining than proscenium acting. The television actor must learn to deal with the problems of continuity, matching emotional performance levels and inter-relationships from take to take. Still, the performer must have a strong grasp on the essential acting skills before setting foot inside studio doors.

Television and film acting is based on subtlety and realism, but the training process must encompass the widest span of contemporary and innovative techniques to heighten the actor's total growth as a performer and a person. This sense of individuality becomes the character's strength, and the personal resource for reaching the viewer.

Perhaps the best way to illustrate the use of various theories is to place them in the context of the different phases of studio-acting situations: cold-reading auditions, rehearsals, production and post-production. The initial stage of casting requires only physical credibility, a criterion which supersedes the skill and artistry of the actor (roles are cast by type for heightened credibility on screen). The actor who "looks the part" has the better opportunity to confront the first phase of casting, i.e. the cold reading situation.

In preparation for cold-reading and rehearsals, it is important for the actor to be trained in traditional script-analysis techniques. He or she must quickly grasp the overall context of the audition scene, find the "spine", define the character's through-line-of-action and know the precise interrelationships taking place each moment in the life of the scene. These script decisions must be arrived at systematically and analytically. The contemporary idea of "building attitudes" is especially helpful in the analytical process.

Basically, the "attitude" allows the actor to determine what the character wants (the traditional objective), how badly the character wants it (sense of urgency), and how the character feels about each dramatic unit in the scene (the attitudes). The technique is used as a short-hand communication between the film actor and director, allowing for clarification and transitions of the character's moment-to-moment thought processes. The actor must define specific attitudes toward integral aspects of the scene, i.e. what he thinks of himself, the given situation, and the interpersonal action. The proper interpretation and balance of character attitudes (love, hate, anger, frustration, sensuality, etc.) help to create an intense and highly spontaneous dimension to the cold-reading.

From the standpoint of text-analysis, the actor must find the nuances of character, must learn to effectively "play against" the material, and must portray the dynamics of interrelationships in each scene. More experimental techniques can help him attain fresh insights into the characters and group-relationships. The techniques may range from animal improvisations and theatre games, to association exercises and group trust. Each approach is designed to get the actor in touch with himself/herself, the role, the partner in the scene. These exercises also provide a heightened sense of spontaneity, and help develop a crucial sense of timing and reaction.

Character work needs to be balanced with physical flexibility. In the blocking rehearsal, for example, the staging requirements and camera coverage are intricately interwoven. The actor must hit precise spike marks, "cheat" into camera (much like the theatrical "aside"), confine all body movements on close-ups, and move in visually dimensional areas rather than horizontal blocking patterns. Any deviation might cause the performer to fall out of camera frame, to step out of his/her light, to block an otherwise clear camera shot. A number of simple physical exercises can help develop the actor's body discipline: rolling, jumping, miming, masking, mirroring. In essence, the psycho-physical techniques provide a strong degree of relaxation, control, and self-trust.

In the reality of the production process, the actor must contend with many technical difficulties, and the loss of emotional and textual continuity. He must learn to sustain energy and spontaneity during out-of-sequence shooting, repetitive takes, long and tedious set-ups, etc. A range of exercises in the realistic and psycho-physical modes take on new significance in dealing with these problems. Traditional training provides a grasp on script continuity (through work on character analysis and throughline of action), and on emotional continuity (through work on affective memory). Psycho-physical exercises complement this approach, providing new means for reducing tensions, breaking through blocks, heightening concentration and awareness. Mirror games, for example, help the actor to cultivate and experience the concepts of focusing, observing, and responding.

In the dubbing phase of post-production, the actor must match vocal delivery with the original performance on screen. Looping is necessary to compensate for noise on the set, to add "wild lines", or to restructure dialogue and line delivery. Exercises which concentrate on mimicry, anticipation, and mirroring are important and relevant to this phase of studio work.

Different techniques obviously provide different answers to the common goal of acting: expressing and communicating truth to an audience. In this sense, an integrated awareness of acting theory provides a broader range of possibilities for the performer, and offers the freedom to choose techniques most relevant to specific needs as they occur.

Of course, training for the camera requires further work in the studio itself, where the technical environment can be absorbed and experienced. Unfortunately, studio facilities are not always available for acting training; even if they were, the development of basic skills remains the prime prerequisite.

It does not matter whether creativity is achieved through study of different techniques and approaches. The basic skills remain the same, and the artistic goals are consistent for integration: (1) a trained and responsive body, allowing a disciplined approach to vocal and physical action, concentration, and relaxation; (2) a heightened imagination and sensitivity that permits unique and vital insights into the human condition; (3) a freedom of inhibition that allows a spontaneous response to the world around the performer. These are broad prerequisites, true, but they provide a solid foundation for the development of the potentially effective performer in any medium.

In sum, we must not rely upon one theory, one style, one aesthetic to determine the whole thrust of screen-acting training. All approaches which emphasize sensitivity to oneself and others, and which free the actor as a creative human being, are valid systems for integration. Given the possibility of a diverse approach, the trained actor can create a new vitality for his characters in a truthful, sensitive, and forceful screen performance. ⌐

starters and survivors

Many filmmakers get their start in school and survive at the art of filming by working on commercials. Below, Jaan Pill takes a look at the production of the students at York University and reviews some of those commercials which compete in the Canadian Television Commercial Festival and the Retail Television Commercials Competition.

by Jaan Pill

the students start with art

By the end of March, third and fourth year film production students at the York University Film Department are in the final stages of sound mixing and track laying, getting their films ready for the premiere screening in May at the Fine Arts Cinema in Toronto.

As was the case last year, the subject matter of this year's productions frequently revolves around the metaphor of 'being on stage,' – the staging of a performance before an audience.

For example, this year's third year final projects include a documentary on a blues-rock singer, as well as a documentary about a veteran film cameraman. There are also two documentaries on different types of staged performances. One is about putting on a concert and the other is on the production of an opera.

There are two dramas based on adaptations, one from a story by Ray Bradbury, another from a story by John Fowles.

Jaan Pill is a free-lance writer and artist who lives in Toronto.

These six films were made by the third year students after they had completed a project which called for the creation of original sound tracks to match footage shot without sound. The earlier project resulted in short films on subjects such as the Toronto harborfront, a school for therapeutic massage, the school-day experiences of a deaf child, a convict's reflection on prison life, a study of noise pollution, a day at a fire station, and a Tai Chi demonstration.

Fourth year projects at York this year include a documentary about the Toronto Islands, two humorous films, one pottery film, one end-of-a-love-affair drama, one passage-of-time drama, as well as a revenge drama, a pocket-sized crime drama, and an allegorical drama about truckers.

A cross-section of these third and fourth year productions will be shown at the premiere screening. I remember last year's screening of the 1976-77 productions, held in June of last year at the Art Gallery of Ontario, as a thoroughly enjoyable experience. It left me pondering the ironies, anomalies and fantasies with which film as a medium – and last year's films in particular – are imbued.

The documentaries in last year's program included two studies of social problems, and another two which investigated the metaphor of 'being on stage.' There were also two dramas, one TV-filler type of mood piece, and one piece of satire. The mood piece is **Railyard,** a short (directed by Robert Sax) about a Toronto railyard in winter. A major strength of the film is that it stops when it seems it should, which is at 3½ minutes. (By contrast, some other films were longer than their content warranted, as beginner films sometimes are.)

The satire in last year's series, entitled **Foops,** starts off with an impressively narrated filmography depicting the exploits of Kubla Khan, emperor of China in the Middle Ages, which then cuts to a well-conceived live-action sequence of Khan as a Country and Western performing star in the middle of his act. The rest of the film consists of loosely connected gags which lack the precise sense of

unfolding from one intriguing context to the next one which was present in the opening. Nonetheless, director Doug Ellis shows a facility with the essential elements of satire and humor.

The first of the two films on social problems is Nancy Tong's **We're Just Children,** which features interviews at a shopping mall in which white subjects express racist feelings about ethnic and racial minorities in Canada. These interviews are intercut with sequences of school children from these minorities expressing their own hopes and interests. The film conveys its message clearly and succinctly.

Fair Game, directed by Mairin Wilkinson, features sequences in which women speak of beatings inflicted on them by their husbands. The women's recollections are intercut with comments by women academics about the socialization process, widespread in our society, which treats women as a form of private property instead of as human beings in their own right.

The sequences in which women describe personal encounters with domestic violence evoke mental images which are powerful enough to get the viewer past the 'talking head' problem which is endemic in documentaries. The same cannot be said, however, for all but the earliest of the academic sequences.

The two documentaries which deal with the concept of 'being on stage' include **Gimme a Break,** a study of Howard Robb, a young Toronto singer who is a would-be David Cassidy. The film, by Bill Kucheran and others, investigates the metaphor with subtlety.

The second documentary in this category is James Orr's **George Oliver: Superbad,** in which 'talking head' interviews (you remember the face but forget what was said) of a Toronto soul band singer are intercut with rather static sequences of his agitated performances.

Among the dramas in the series, the first is Halya Kuchmij's **Streetcar,** which begins on a Toronto streetcar and ends in a cafe on Queen Street. Despite difficulties in maintaining a coherent story-line, the film is serenely evocative in capturing a mood and a way of seeing. It contains some magic moments, tangential to the story-line, which are rich in personal associations about the passage of time.

The second drama, **Just Before the War With the Eskimos,** is directed by James Orr who, along with a competent production team and effective editing by James Lahti, has created a captivating film exercise based on a J.D. Salinger short story set in New York in the 1940s. The direction is crisp and confident and the acting is of a level – especially in the role played by Martha Hendriks as the female lead – which totally engages the viewer's attention.

Martha Hendriks and Peter Supino in production still from *Just Before the War with the Eskimos.*

Making films in an academic setting may be thought to be a waste of valuable human energy: intellectualizing about an activity which is not primarily intellectual. According to the glossy brochure of its Fine Arts Department, however, the accent at York is frequently on "doing and experiencing rather than merely reading and studying." In the case of the students who made last year's productions, it's a valid claim.

Viewers who are interested in this year's productions can see a selection of them at the Fine Arts Cinema on May 12.

commercials provide the bread

By midwinter, producers are already getting ready for the annual Canadian Television Commercials Festival, which will be held on Thursday, April 13, at the Sheraton Centre Hotel in Toronto.

The festival, which is jointly sponsored by the Television Bureau of Canada and the Broadcast Executives Society, is adjudicated by a panel of judges from within the advertising and production industries.

The judges' favorite last year was **You're Looking Good,** a suitably awe-inspiring lifestyles commercial for General Motors of Canada (by Trio Films Ltd. and Foster Advertising Ltd.) which won the Gold Bessy along with assorted craft and category awards.

You're Looking Good, a varied, quick-paced but thematically unified gallery of shots of beautiful people of assorted sizes, ages and shapes who pose grinning with estimable chutzpah alongside a glittering Buick, is a classic in its genre: "You're looking good, Buick," intones the voice-over: "It's you I love, you know."

Last year, the Silver Bessy went to **Near You,** made for the Trans-Canada Telephone System by Rabko Television Productions Co. Ltd. and McKim Advertising Ltd; the Bronze went to the Chinese cooking performance created for the Ontario Pork Producers Marketing Board by Paul Herriott Productions Ltd. and McCann-Erickson Advertising of Canada Ltd.

Among other commercials of note was Peter Ustinov's lively dialogue with himself for Unicef (Paul Herriott Productions and McCann-Erickson Advertising), which placed first in the Public Service category. Ustinov plays two characters (at least) in a dialogue

Lion, a commercial for a Philips hair dryer, won first place in Appliances and Home Entertainment. We presume the dryer has other uses as well.

on the subject of charity. In the process he conveys a phenomenal range of viewpoints on this subject, all within the standard limited time frame.

Another commercial which lingers in mind is **Lion,** for Philips Electronics (Paul Herriott and McCann-Erickson), which came first in the Appliances and Home Entertainment category. The lion in the ad, which is having its hair dried with a Philips hair dryer, certainly does engage one's attention.

Some of the commercials were especially intriguing because of qualities which actually obscured their intended commercial message. For example, I'm still pondering about the Philips Electronics lion. Why, I ask myself, did it seem so benumbed and subdued? Was it from all those years living in a zoo? Or did the calmness come, in fact, by prescription?

Another film which intrigued me because of the ambiguity which crept into the production was **39 Steps,** made for the Canadian Imperial Bank of Commerce by T.D.F. Productions Ltd. and McKim Advertising Ltd.

The film, which placed first in the Financial category, shows a man, obviously preoccupied and in a hurry, who climbs the stairs to his apartment and is confronted with a note on the door instead of the supper he's been expecting. Next, there's a voice-over pitch about getting a loan. I really don't know what the intended message was but I much enjoyed the ad; watching it was similar to having a vivid and interesting dream whose hold on one's attention is enhanced by the fact that its meaning and significance remain a mystery.

While I was at the Television Bureau to look at these and other winners in the 1977 Canadian Television Commercials Festival, I was interested to learn about an altogether different kind of festival of commercials which the Bureau also sponsors. The festival in question, which is called the Retail Television Commercials Competition, features retail ads which are shown regionally in Canada, but not nationally.

A unique feature of the retail festival is that the judging is done by consumer panels instead of by judges within the industry. The differing ways of looking at commercials are, as I learned, a constant subject of debate at the Bureau.

Paul Ryan, the Bureau's manager of media and research, remarked to me that, as groups, consumer-judges and industry-judges each have their own characteristic ways of responding to commercials. For example, consumers are less likely to be impressed by production values than are the professionals who judge the national festival. "What the consumer thing has said to us," says Ryan, "is that you don't need a million dollar budget to produce a commercial and have it accepted."

Ryan invited me to sit in on a retail judging session, held in a church basement in Scarborough, Ontario. At the session, conducted by Les Jones of Research Spectrum, a Toronto market research firm, the top 50 of 450 commercials (judged by previous panels across Canada) were shown to 45 consumers, each of whom later picked up $5 and a chance at several door prizes for their efforts. (Subsequently, the top 30 and top ten were selected on the basis of the panel's responses.)

I much enjoyed the session, with its ads for real estate, department stores, community colleges and the like in localized markets from Victoria, British Columbia to Sydney, Nova Scotia. Certainly, I enjoyed these as much as I did the national commercials.

I also found it remarkable how the regional commercials, aimed at smaller, local audiences, evoked in their overall effect a sense of a consciously shared human community – and in fact a sense of what Canada is as a country – which was at times altogether lacking in the glossy national commercials, which, ironically enough, are predominantly produced in Toronto for broadcast from coast to coast. ❑

TECH NEWS

by Rodger J. Ross

THE FUTURE OF THE CANADIAN FILM INDUSTRY

The British Kinematograph, Sound and Television Society recently made a submission to Sir Harold Wilson's committee on the British film industry, which included some very interesting statistics on the different categories of film production in the UK.

The BKSTS report starts out by saying that when the term "British film industry" is used, it refers usually to that sector of the industry producing films for theatres. But a survey made by BKSTS shows that the British film industry is far greater than that sector; at the present time theatrical film production is only a small part of total film production.

The statistics show that out of the total percentage of screen time – that is, if every exposed foot of 35mm and 16mm was used – theatrical production would amount to only 4.5%, while television production would add up to 70%, documentary, sponsored, training films, etc., 20.5%, and film commercials 5%.

The BKSTS report identifies what is termed the services sector of the film industry – the large number of companies providing services, such as equipment and film stock manufacturers, equipment rental agencies, processing laboratories, optical effects, camera, lighting, sound and editing services and so on. Many of the smaller film laboratories obtain all their work from the non-theatrical sector of the industry.

Training also comes in for rather extensive consideration in the BKSTS report. The emphasis is on technical training, in the expectation that the moving picture maker of the future will have to be equally familiar with, and proficient in the use of electronic and photographic equipment. The report endorses previous committee recommendations that the British National Film School should include television, up to full broadcast standards. Training people for employment, BKSTS contends, is an industry responsibility, and the Society is formulating a scheme to provide validation panels for training courses.

(A summary of the Society's submission to the Wilson Committee appears in the December 1977 issue of the BKSTS Journal).

The Canadian film industry could usefully follow the lead that has been given by BKSTS. There is a need to identify the different sectors of the Canadian film industry, as BKSTS has done in the UK, to ascertain the extent of the contributions being made by each sector, especially in terms of employment and income opportunities.

Enormous amounts of time and effort and millions of dollars have been poured into theatrical film production in this country. Much of the money has been put up by the public, directly, through the Canadian Film Development Corp., or indirectly, in substantial tax benefits for investors. In these days of high unemployment and cutbacks in public spending, this would be a good time to assess the results of all these efforts, to determine where the benefits have gone, and the extent to which the film industry as a whole has gained, mainly in job opportunities and income.

If, in fact, theatrical film production in Canada turns out to be less than 5% of the total for the entire industry, as is the case in the UK, then the need for a reallocation of public funds would seem to be called for. If, for example, the expenditure of these large amounts of public money has opened up no more than 5% additional job opportunities in the film industry, a more equitable method for distributing the benefits should be devised. Whatever is done in that direction, we should not have to be reminded that there is a great deal more to the Canadian film industry than theatrical production.

A very large segment of the industry is the production of television programs on film, by the television broadcasters and by independent production companies. The support services for this type of work give employment to considerable numbers of people, and much of the income of film laboratories comes from this source.

The decision at an early stage by Canadian television to utilize 16mm in all film operations has had a significant effect in raising this format to fully professional status. Television programs being made in this country with 16mm film run in prime time on Canadian stations, and can be directly compared with 35mm program production in the USA by simply switching from one television channel to another. This should be recognized as a major technical accomplishment by Canadian filmmakers.

When television broadcasting started in the US, the 35mm theatrical production sector of the film industry, centered in Hollywood, lost no time in making available their very extensive facilities for making television programs on film, and the 35mm format has been predominant in prime time network programming ever since. In Canada, at that time, there were well-organized and highly competent 16mm production services already in existence, but only limited 35mm production capability. Canadian broadcasters turned to the 16mm sector as the most promising source of programming materials for television.

It is interesting to note that in the UK, the British Broadcasting Corp. adopted the 35mm format at the start, mainly because of the existence of highly developed theatrical film production facilities in that country. But, in the course of time, a gradual transition to 16mm has taken place, so that now there is very little 35mm film in the system.

The BKSTS report to the Wilson Committee devotes a good deal of at-

---

*Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** and **Color Film for Color Television**, has won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers, and is presently chairman of the SMPTE Board of Editors.*

tention to new technology, especially the possibilities of theatrical production on videotape, followed by transfer to film. In this country, the prospects would appear to be much more favorable for original production on film and then transfer to videotape. As the trend initiated by ENG (electronic news gathering) towards all-electronic television broadcasting accelerates, telecine equipment will be utilized by filmmakers and program producers to transfer their films to videotape, and then distribute the programs to the broadcasters on tape instead of giving them fully timed and color-corrected prints. At the same time, transfers made to the various helical scan commercial videotape formats would open up new markets and new opportunities for Canadian filmmakers. Taking this route has the very great advantage that the original film recordings can be made on any film format, and transfers can be made directly from the originals to videotape without going through the costly and time consuming processes of making duplicates, optical effects and prints.

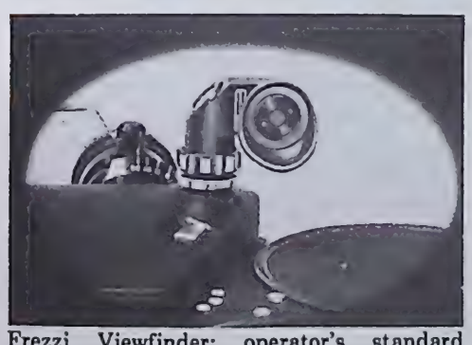
Already, several videotape production houses have acquired telecine facilities and are offering what they call "custom film transfers", that is, electronic modifications to obtain the best possible television pictures from the films supplied by clients. In the US, motion picture laboratories have been acquiring telecine and videotape equipment to expand their services for customers. This trend likely will continue until most film laboratories will be able to offer electronic transfer and program assembly on any videotape format, as well as the usual laboratory film processing and printing services.

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

Frezzi Viewfinders

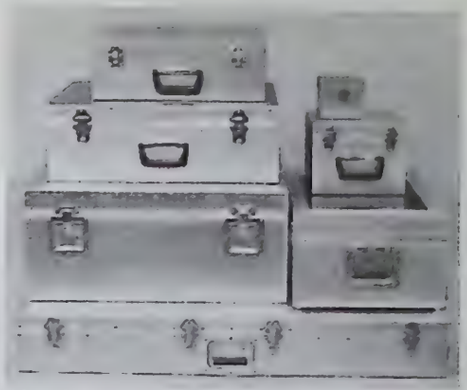
Frezzolini Electronics Inc. introduced production line models of the Frezzi Viewfinder at Film '77 in London, England in July. Originally designed for use on the Frezzolini Frezzi-Flex Model FR16 cine cameras, the viewfinders are available also for the CP reflex cameras as well. The Frezzi viewfinder has a length of less than one inch from the film plane, ideal for "off-the-shoulder" filming. Other features are large magnification, approx. 10:1; mirrors instead of prisms to provide brighter images, and an eyepiece with backlight shutter (dowser). The viewfinder can be locked in either of two positions. For further information contact Kingsway Film Equipment Ltd., in Toronto, tel. (416) 233-1101.



Frezzi Viewfinder: operator's standard viewing position

Super 8 Notes from Adams & Associates

Adams & Associates, 1645 Bank St., Suite 202, Ottawa, puts out a most unusual and informative technical bulletin on Super 8. The latest issue (no number or date) features on the front page "Stripe on Contact Prints", which gives a great deal of practical information on applying a laminated magnetic stripe, as well as what is called a "paste stripe", and various techniques for transferring sound to the stripe. Inside there is another article on "Filming Graphics". This is also an excellent article, telling the filmmaker how to come up with professional quality results, making use of inexpensive equipment. It would be helpful if these technical bulletins, which come out irregularly, could be produced in a standard format that would fit in a three-ring binder for ready reference. They are well worth saving.



Aluminum carriers from Image Devices

Airline-Proof Carrying Cases

Equipment cases for valuable and fragile apparatus with a favorable strength/weight ratio are available from Image Devices, sole distributor, 1825 NE 149 St., Miami, Fla. 33181. Fourteen stock sizes, most based on 14x10 in. with different depths, and other sizes can be custom made to users' specifications. Strength is given to these cases with the Samcine rigidizing process that produces a lenticular surface to resist crushing and scarring. Can be supplied in 14-guage metal where weight is chief consideration. Prices can be figured by adding the three dimensions (length, width and depth) and multiplying by $2.75 for stock items or $3.00 per inch for tailor made units (US). Extra for recessed handles and catches and locking catches.

Subscribe now!
cinema canada

FILM REVIEWS

Gerry O'Hara's

Leopard in the Snow

d: Gerry O'Hara, **sc:** Anne Mather, Jill Hyem, **ph:** Michael Reed, **ed:** Eddy Joseph, **sd. mix.** David Bowen, **a.d.** Anthony Pratt, **m.** Kenneth V. Jones, **l.p.** Keir Dullea, Susan Penhaligon, Kenneth More, Billie Whitelaw, Jeremy Kemp, Gordon Thomson, **exec. p.** W. Lawrence Heisey, **p.** John Quested, Chris Harrop, **p.c.** Seastone Productions Ltd. (London), Leopard in the Snow Ltd, (Toronto) 1977, **col.** 35mm, **dist:** Danton Films Ltd, **running time:** 89 minutes.

Helen shares her woes with the hired-man Bolt

Leapin' lizards, Harlequin Romance, the firm that churns out sexless, virginal paperbacks, has gone into the movie business.

With unprecedented vigor, **Leopard In The Snow,** number 74 in sequential order, opened in Winnipeg in three, count'em, three movie houses; one more than the most popular-film of all times, **Star Wars.**

The Canadian-British co-production, which cost $1.1 million, and not one penny anteed by the CFDC, debuted in Winnipeg – and for very good reason. Back in 1949, the fabulously wealthy Bonnycastle family saw the 'merits' in good ole romantic fiction. Although Toronto-based, Harlequin began here; not that it's anything to boast about, mind you.

By the time this review appears, **Leopard In The Snow** will have reached every hamlet in the province, turning a quick buck, nay, many bucks.

Since the books, with the paper-thin plots and aching sameness, were sashayed into a booming empire appealing to the lovelorn, you would have thought that with its first foray into movies, the backers would have taken a little extra care; hiring the right people, casting the right stars – that sort of thing.

Basically, there is really nothing wrong with the premise of the story – a dispirited loner, wracked with guilt, is eventually brought back to life through the love of a good and gentle woman. The formula has been used and reworked ever since the flickers first flicked. Most recently, it popped up again with less-than-spectacular success in **Bobby Deerfield.**

In the hands of an innovative writer and a competent director – the director needn't be ingenious for a film like this – the formula could have come off much better than it does.

Dashing through the snow in her nifty little sports car, Helen James (Susan Penhaligon) gets stuck in the snow. We later learn that she's escaping to have a bit of a think session over an impending marriage being foisted upon her by an uncaring father.

Walking in a blizzard, her hair remaining impeccably styled as though she were doing a hair spray commercial, she is discovered by a brooding, mysterious and, of course, handsome man (Keir Dullea).

His first words of snappy repartee are: "I didn't expect to find anything worth hunting today". Wink, wink, nudge, nudge, say no more, say no more.

Oh yes, it might be worth mentioning that he has the leopard of the title with him. Anyway, he takes her back to his abode located smack dab in the middle of nowhere with the only other human being, being a brooding hulk of a manservant.

The characters in this film brood and look morose a great deal of the time.

Onward... after a good night's sleep, poor distraught Helen wants to head off but the strange young man, who won't tell her his name, wants to keep her. After another day or two, she decides she's fallen in love him, after realizing that he's an ex-racing driver who was responsible for the death of his brother. Freudian themes of guilt are mildly touched upon, but nothing so heavy as to clutter the story. Frankly, the story could use some cluttering.

Inexplicably, he rejects her and sends her packing back to London. With a word of understanding from stepmom, who knows all about matters of the heart, Helen goes off in search of her true love. After a few more inconsequential scenes, the two walk hand-in-hand with the leopard at their sides. Credits and lights.

A good love story, even one that's a little hokey, is welcome relief in these times of ultra everything. But the major problem with **Leopard In The Snow** is its plain-awful dialogue. The book was written by Anne Mather and she so loved her characters she didn't want them fiddled with. They

Film Credit Abbreviations: d.: Director. asst d.: Assistant Director. sc.: Script. adapt.: Adaptation. dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors. narr.: Narration.

could have used a bit of fiddling. Co-written by Jill Hyem, **Leopard in the Snow** is riddled with banal dialogue. Example:

"You're mad," says Helen staring at Dominic Lyall as he disappears into his room. Just when silence matched with a sharp glare would have been a nice touch, Dominic instead quips: "You're entitled to your opinion."

Poor Helen, and the rest of us, are left out in the hallway looking a little dazed by such a juvenile remark. After saying such a line, it seems there should be a "nyahh, nyahh, nyahh" tagged on for good measure.

Mather and Hyem have tried to remain so faithful to the virtues of Harlequin – no overt sex scenes, no foul language, no violence – that the film is curiously lifeless. Harlequin books may be a passport to romance, but one shouldn't have to daydream to fill in what the writers dare not provide.

While Keir Dullea fills the bill physically – he's tall, dark and handsome – he seems ill-at-ease in the role of the romantic figure. He's trying desperately to escape the typecasting of the psychotic weirdos he usually plays, but the fact of the matter is, Dominic is a touch odd. Dullea's manservant, played by Jeremy Kemp, would have been better in Dullea's part. He has that aura of gothic sinisterness and swarthy attractiveness, much like Heathcliff in 'Wuthering Heights', or Rochester in 'Jane Eyre'.

Susan Penhaligon, as the daffy Helen, is rather bland and the part could have taken on some dimension and interest had, say, Hayley Mills played the role. Miss Penhaligon, who played Glenda Jackson's watergate rival in **Nasty Habits,** looks properly doe-eyed but her performance is a bore.

Leopard In The Snow features a surprisingly strong supporting cast of British actors who add some interest when they appear. Billie Whitelaw, an actress who has never received the parts due her, has a few nice bits as Helen's bitchy step-mother. Kenneth More, late of *The Forsyte Saga,* does a guest stint, wrinkling brow, looking dreadfully concerned over daughter's life. And Kemp, who specializes in tacky Germans, serves tea marvellously well.

The first half of the film, where the three are stuck in the house together, should be the most forceful, fraught with the most tension. We should be worrying about the fate of our heroine. Is she in the home of a madman or is he really just an emotional cripple, as she suspects? Director Gerald O'Hara, who could have been creative in this latter day 'Jane Eyre', does nothing to create an ominous, spooky atmosphere.

Even when Dominic screams in terror in the middle of the night, Helen barely takes notice. I, on the other hand, would have been quivering under the sheets, while as we all know, a true-blue movie heroine would have stalked the house to see what was up.

Because there isn't that much to sustain our attention, we begins looking for inconsistencies. It didn't seem to bother the makers that the nozzle of a snowblower, creating those blizzard conditions, is crystal clear in one scene. And no one seemed to notice that while the snows are howling in the north part of England, London is green and dry.

The truest devotee of Harlequin is quite likely to find this film a hoot. Although producer Chris Harrop openly admits to wanting to create films for women, the same way Disney makes films for kids, he shouldn't insult their intelligence.

While Harlequin junkies turned out in droves on opening night, one lady who was questioned said she came because "I'm hoping to see Keir Dullea's throbbing Manhood".

Both the junkies and this lady left disappointed.

Lee Rolfe

Eddy Matalon's
Cathy's Curse

d: Eddy Matalon, **sc:** Myra Clement, Algin Sens-Cazenave, Eddy Matalon, **ph:** Jean-Jacques Tarbés, **ed:** Pierre Rose, Micheline Thouin, Laurent Quaglio, **sd:** Jean-Michel Rouard, **sd. rec.:** Jean-Paul Lelong, **m:** Didier Vasseur (Pema Music), **l.p.:** Alan Scarfe, Beverly Murray, **Randi** Allen, Dorothy Davis, Roy Witham, Mary Morter, Renée Girard, Hubert Noël, Sony Forbes, Bryce Allen, Linda Koot, Bob Gerolami, Peter McNeil, Lisa Nicklet, **exec. p.:** Nicole Mathieu Boisvert, **p:** Eddy Matalon, **p.c.:** Agora Film Prods. Ltd. (Mtl), Maki Films (Paris), 1977), **col:** 35mm, **dist:** Cinepix Inc., **running time:** 90 minutes.

Incandescent eyes on a fierce little girl, and a set of quotes calculated to chill your heart, set off the excellent poster and ads for the film **Cathy's Curse.** All is promises, however. The clichés crowd each other as mental illness, spiritualism, perversion, a hate-filled ghost, a creepy old mansion, cluttered attic, even a murdered dog and a situation that seems to threaten death or worse at every nightmarish turn, all add up to little more than an agreeably amusing movie for the devoted and undemanding fan of horror-schlock.

There's a lot of evident dislike of females in this insipid spin-off, or should one say flick-off, from the genre of **The Exorcist** et al. In this type of film the young female frequently is used as a vague symbol of the budding menace and power of the whole female sex, and very often little girls are given strange powers, and, armed with vacant expressions or sneaky smiles, come to represent the mystery that will be woman: menacing, suggestive of death (the 'little death' men experience during intercourse?) and usually connected to blood, vomit, excrement, etc.

Cathy's curse comes from her curiosity (like Bluebeard's last wife): seeing too much, discovering too much, loving too much, and worst of all, growing up female. Eve had this problem too. But this isn't enough; the film has an Oedipal angle as well.

Oedipal in the merest sense, however. All the original problems of the story evolved from a wicked mother who took her son with her when she ran off, and left her daughter and husband behind. These two then burned to death in their car while chasing the runaways, when the father swerved to avoid hitting a white rabbit (oh, shades of Alice, alas). All this is obviously the mother's fault. But the little boy she ran off with is going to be in trouble too. Or will be when he grows up. We meet him as he moves back to the creepy old mansion with his own little girl and his neurotic wife, recently and tentatively recovered from a nervous breakdown.

Thus, Alan Scarfe, in a feeble impersonation of Christopher Plummer, tries to console his exceedingly strange wife, played by Beverly Murray in a scene-stealing non-style as if she were Viva in a Warhol film, while managing a household equipped with the customary staff for Gothic Movies, the creepy couple, suitably portrayed by Dorothy Davis and Roy Witham, as Mary and Paul. After Mary's death Paul even gets to graduate to the dirty old man.

Cathy, doing her thing, looking upset

Unfortunately, however, much of the tension of such a plot depends on the sexual innuendoes, the Lolita-like fascination of a true nymphet, and the skill of suggestion in the young actress playing the key role of the little girl. Randi Allen tramps through her part barely visibly differentiating between smug, sad and scared.

It isn't an easy part to handle though, for she is expected to be either evil or innocent, either a victim or a villainess, with both equally possible (though neither very plausible) to the very end. It creates a certain ambiguity in the portrayal, a sort of extension of the idea of little girls being sugar and spice.

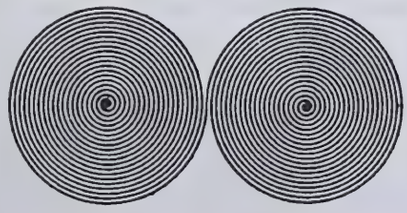
But little girls are only sugar and spice when tasted. Edible. When little girls grow up to be women they tend to have appetites of their own, a frightening prospect. In order to keep them sweetly edible, they should be properly subdued. But how? A whole genre of horror film suggests the answer: beat up the little girl, terrify her, or torture her, through agents of the devil, of course, or the powers of suggestion from a malignant evil force. In **Cathy's Curse,** as in **Full Circle,** another Canadian co-production released this year in which a nasty little female is under the influence of an even-nastier former little female, there is a certain circuitousness to the path of evil. Where could it all have begun? At any rate, in this type of film the female is frightened, mystified, sometimes even mutilated, and always an attempt is made to manipulate her to being a proper subdued and helpful little creature, ready to take her place with the other growing-up females in a male society. No one says this, of course, but moviedom's little boys are seldom infested with spirits and mystery, most often being seen as forthright devil-may-care little explorers of the universe.

Although the plot for **Cathy's Curse** has its interesting aspects, it is neither scary enough, nor gory enough, despite some vivid effects created by Gaetan Lafrance, nor psychologically astute enough, nor even well-performed enough, to work with any degree of effectiveness.

What will also cool the box-office for this film, is its sense of good taste and middle-class mindlessness. The performers act out a fantasy of what it is like to live in a grand hoary old mansion, without making it believable enough to allow the audience to feel in-the-know about their lives. They don't belong, but they don't seem to realize it. Audiences for horror-schlock do like to watch the rich suffer and strain, and the basic idea of placing tortured wealthy people in extravagantly beautiful old homes always satisfied audiences by permitting them to see the rich have a rough and miserable time, teetering between difficult pregnancies and mental breakdowns if they are female, or bankruptcy and impotency if they are male. Audiences like to feel they're getting a look at something they wouldn't normally see or experience. But this seemingly suburban bunch have sitcom superficiality.

Bad psychological continuity, peculiar motivations, any number of situations that seem to suggest something interesting, and come to naught, inconsistent acting styles, and a script that seems to require a few more drafts, make this offering a weak sister in the sneaky-evil little girl genre.

Natalie Edwards



Chris Stone Audio Productions Ltd.

45 Charles St. East, Toronto, Ont. M4Y 1S2

FOR SOUND SERVICE IN CANADA

Music selection from more than twenty libraries of pre-recorded music
large sound effects library on tape
¼", 16 mm & 35 mm magnetic-film transfers

CALL

Chris Stone (416) 923-6700 John Parry

REVIEWS OF SHORT FILMS

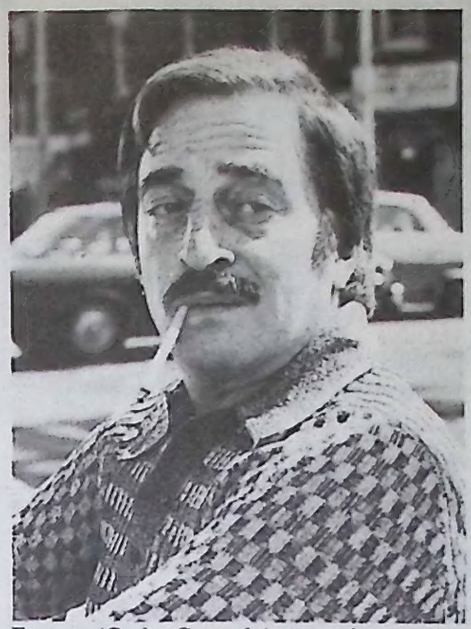
Franco– La Storia di un Emigrante

d: Salvatore Greco, **asst. d:** Peter Campbell, **ph:** James Aquila, **sc:** James Aquila, Lesley Dobson, **m:** Giulio Volpe, **sd:** Ross Redfern, Steve Joles, Brian Hammond, **a.d:** Vince Pietropaolo, Laura Springolo, **pc:** Fine Film Productions, 1976, color, 16mm, **running time:** 28 min. (Italian, Eng. s.t.).

Franco – Storia di un Emigrante is a carefully and lovingly observed documentary-drama about the hardships faced by an Italian immigrant family struggling to adapt to a new life and culture in Canada. Unable to find work at his trade (machinist) the head of the family, Franco, works as a construction laborer in order to survive. Though he works hard and conscientiously, he suffers from a growing dissatisfaction with life in Canada that is inflamed by callous discrimination from a fellow worker.

Franco believes that he has made a mistake in coming to Canada: to him the food is bland, the wine no good and the people unfriendly, if not actively hostile. But it is his own inability to come to terms with the country that alienates him from the life around him. Franco's wife Teresa who is younger that he is, has adapted more smoothly into the new pattern of life. There is a tender, telling scene where Teresa, after discovering Franco's surreptitious plans to return to Italy, stares tearfully out through the window of their home to watch her eight-year old son playing a noisy game of pick-up hockey on the street with his Canadian friends.

Franco's problem is faced by every immigrant who comes to a new and strange country. He must find a way to embrace the unfamiliar customs of the new land, while preserving the precious ties that bind him to his heritage. Some immigrants encounter only bitterness and disappointment by clinging too desperately to the old traditions and values without admitting any validity in the new. As a result, they, like Franco are spiritually dissatisfied with the present and see no hope for the future. Franco allows his eyes and his heart to look backward, but it is a misty past he sees, where the rough edges of his former life (the reasons for coming to Canada) are obscured. Teresa asks him incredulously how he can even consider going back to Italy and working for her brother, a man he could never get along with in the past.



Franco (Carlo Croccolo) summing up his Canadian experience

It is only after Franco discusses his feelings with an older immigrant who has lived in Canada for thirty years that he begins to realize that he is being unfair to judge the country and all its inhabitants by the actions of a few individuals. Through the old man, Franco sees how it is possible to adapt gracefully to a new culture, while retaining the best of the past.

This is the kind of film we should see more of in a multi-cultural society such as ours. It treats the immigrant experience with a tender passion that only someone whose roots began elsewhere can bring. The film's young director, Salvatore Greco, as well as the cinematographer and co-writer (with Lesley Dobson) James Aquila, both come from the same southern Italian village. Both Aquila and Greco have lived in Canada for many years and both have become filmmakers who bring a serious-minded dignity to their art, believing that film can and should provide a forum to encourage understanding between people.

Greco maintains that by distancing himself from the Italian community while studying film and television production at Ryerson, he was able to gain valuable perspective on his heritage. He has risen out of what in some immigrants becomes a self-imposed ghettoization, and can thus perceive clearly the needs, desires and failings of the newcomer who remains locked behind cultural barriers.

Adding his own strength to the thesis is Carlo Croccolo, veteran actor in over 64 feature films including **Yesterday, Today and Tomorrow** and **The Yellow Rolls-Royce.** Croccolo, as Franco, gives a sensitive performance of a man desperately unhappy with the course his life has taken and confused over the possibilities inherent in a strange land. Less fortuitous was the choice of Marina Rabissi as the wife, Teresa. Despite a valiant attempt to convey the enduring strength and martyrdom of the Italian mother, the actress remains too stiffly remote to be convincing.

Cinematographer Aquila provides a graceful visual style, strong on composition, in which subtle details delicately embellish the director's ideas.

Franco – Storia di un Emigrante is the kind of film that allows us the opportunity to develop an understanding of the people that make up this country. In a time when we are faced with a crisis in national unity, it becomes more important than ever to recognize the other person's needs. It would indeed be encouraging to see more films like Franco being made by and about the Asians, Caribbeans, Europeans and all the other cultural identities that have come together in the Canadian mosaic to make for themselves a new and better life.

Günter Ott

Subscribe now!

cinema canada

DO YOUR EDITOR A FAVOR
CUT YOUR NEXT FILM AT
CINEMA
PRODUCTIONS
THREE GREAT STEENBECK EDITING ROOMS
100 Richmond St.E., Suite 207, Toronto M5C 1P4
Tel.:362-7530/362-4553

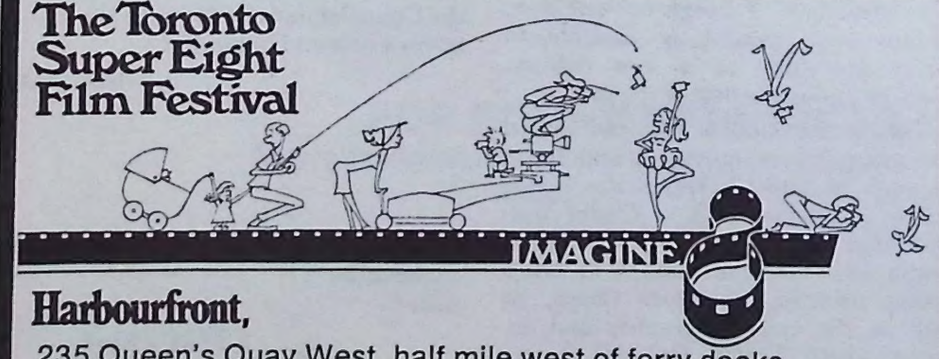
Need talented people
for your next documentary
or commercial shoot in Alberta?
Call us Len Stahl, Alberta Motion Picture Industries Association
347 Birks Building, 10113 - 104 Street
Edmonton, Alberta, Canada T5J 1A1
Telephone 403-424-3456

Alberta
BUSINESS DEVELOPMENT AND TOURISM

Film Industry Development Office
Alberta Business Development and Tourism
14th Floor, Capitol Square, 10065 Jasper Ave.
Edmonton, Alberta, Canada T5J 0H4
Telephone 403-427-2005

A LOT CAN HAPPEN BEFORE
YOU GET IT IN THE CAN
Play it smart and protect yourself in the professional manner with insurance
Let's discuss it
Arthur Winkler, CLU
Consolidated Insurance Agencies Ltd.
3101 Bathurst St., Suite 201, Toronto, Ontario M6A 2Y1
Telephone (416) 787-0304

The Toronto
Super Eight
Film Festival



Harbourfront,
235 Queen's Quay West, half mile west of ferry docks
Workshops, screenings, exhibits
April 14-16

"Frezzi-Flex"® FR-16
now shooting
commercials,
documentaries
& TV newsfilm
world-wide.
Frezzolini Electronics Inc.
7 Valley St. Hawthorne, N.J. 07506 USA
IN CANADA
Kingsway Film Equipment Ltd.
821 Kipling Avenue, Toronto, Ontario M8Z 5G8
Phone: (416) 233-1101

ADVERTISING INDEX

Alberta Business Development	42
Arri-Nagra	7
Arthur Winkler	42
Chris Stone Audio	40
Cine Audio	5
Cinema Productions	42
Film Opticals	11
Michel Devine	5
Half-Back	12
Jack A. Frost	11
M.S. Art	11
Production Services Atlanta	13
Toronto Super-8 Festival	42
World Film Festival	9

tners. Dir
cinema canada

NEWS FROM MIFED

The 1978 April Session will feature a competitive International Festival

MIFED is launching new initiatives which are strictly connected with the Market.
Next April **(from the 14th to the 23rd)** the program of these events will be vast. Today we give you advance notice of the most important one.
The United Nations General Assembly has declared 1979 the International Year of the Child (IYC).
As a contribution to the world-wide endeavours in support of the goals of IYC, the Milan International Fair and its MIFED will sponsor an on-going documentary film Festival on themes related to the children.
The April 1978 MIFED will feature therefore a competitive

INTERNATIONAL DOCUMENTARY FILM FESTIVAL

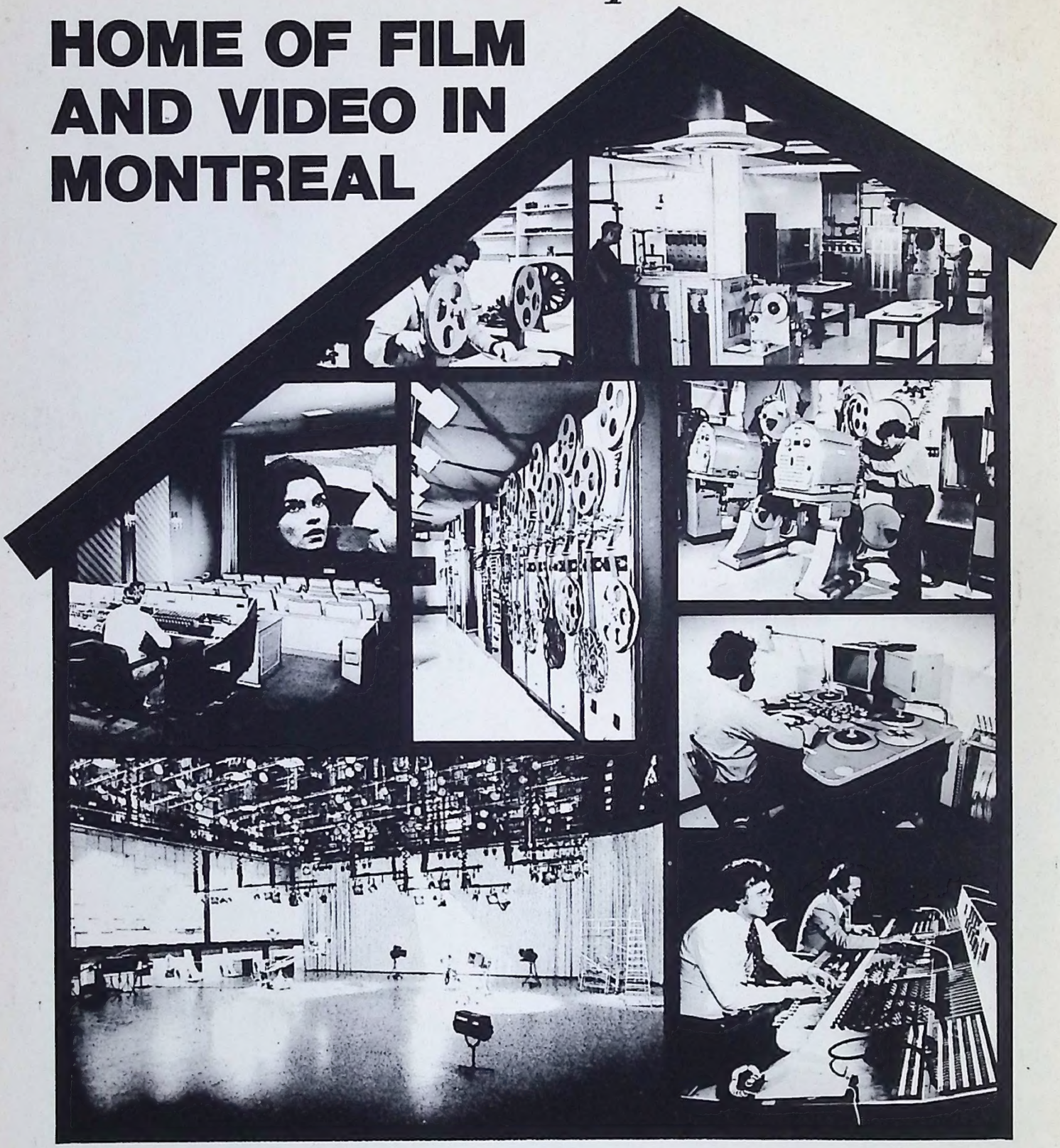
on the theme:

"THE CHILD IN OUR TIME"

For further information
and bookings apply to:
MIFED (International Film,
TVfilm and Documentary Market),
Largo Domodossola 1, 20145 Milano (Italy),
tel. 46.78, cable: MIFED-Milano,
telex 37360 Fieramil.
or to: Gerald Rappoport, 159 West 53 Street,
New York, New York 10019, tel. (212) 582-4318,
cable MIFED New York, telex 420748 Rapp Ul.

Sonolab and Tele-Metropole

HOME OF FILM AND VIDEO IN MONTREAL



Our technical facilities are one of a kind in Montreal, and rank among the world's finest. Shooting stages, recording studios, screening, editing, video recording, dubbing and language adaptations. It's all here and more.

For modern, high-quality audio-visual productions and service, SONOLAB gets top billing. Great producers have already made use of the many services we have to offer. What about you?

Consider Montreal. Consider SONOLAB . . . superstar of the Canadian film industry.

sonolab INC.
FROM SCRIPT TO SCREEN

1500 Papineau Street,
MONTREAL, QUEBEC, CANADA. H2K 4L9

TELEPHONE: (514) 527-8671 TELEX 05-267-329